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THE UNIVERSITY OF ALBERTA

THE SHRINE OF KOTJE
FOR CHORUS AND ORCHESTRA

by

RONALD ALBERT HANNAH ©

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF MUSIC

IN

COMPOSITION

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

FALL, 1975

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled .... THE SHRINE OF KOTJE .... FOR CHORUS AND ORCHESTRA .... submitted by .... RONALD HANNAH .... in partial fulfilment of the requirements for the degree of Master of Music.

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Date Oct 2 1975

ABSTRACT

The Shrine of Kotje for chorus and orchestra is a one-movement work consisting of ten sections, each section built upon a contemporary African poem. Most of the poets represented are Senegalese. They include Léopold Sédar Senghor, Birago and David Diop, and Malick Fall. Other nationalities are represented by Chinua Achebe of Nigeria, Bernard Dadié of Ivory Coast, and Dennis Brutus of South Africa. All of these poets are European educated and write in either French or English. Those poems written in French have also been published with English translations and it is these translations which have been employed in the present composition.

The composition, having a duration of slightly over twenty minutes, is based thematically upon a folk-song of the Guéré tribe who inhabit the western portion of Ivory Coast, West Africa. This song has been recorded on the *Disques Vogue* record label, number LD 764, and is entitled Chant de Deux Jeunes Femmes. It was transcribed by the composer and used to derive all thematic material found in The Shrine of Kotje. The harmonic structures used were also derived from those found in the folk-song. When the two voices sing in harmony, they form the interval of a major second, this being apparently the basic harmonic unit of Guéré music. Thus the harmonies chosen for the present composition are those which feature or are built upon that interval.

A detailed analysis of each section is included.

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STRUCTURAL ANALYSIS OF
THE SHRINE OF KOTJE
FOR CHORUS AND ORCHESTRA

Introduction

The Shrine of Kotje is a one-movement work in ten sections. The sections correspond to the ten poems which make up the libretto. Most of these poems are the work of poets from the West African country of Senegal. They include its president, Léopold Sédar Senghor, author of the first poem, Birago Diop, author of the third, Malick Fall (poems 5 and 10), and David Diop, son of Birago (poems 7 and 8). Other poets represented are the Nigerian, Chinua Achebe (poems 2 and 6), Bernard Dadié (poem 4), of Ivory Coast, and Dennis Brutus (poem 9), from South Africa. These poets are all native Africans educated in Europe or in European schools in their homelands. They all write in European languages; Achebe and Brutus in English, the others in French. In the present composition, English translations of the French verses have been employed.

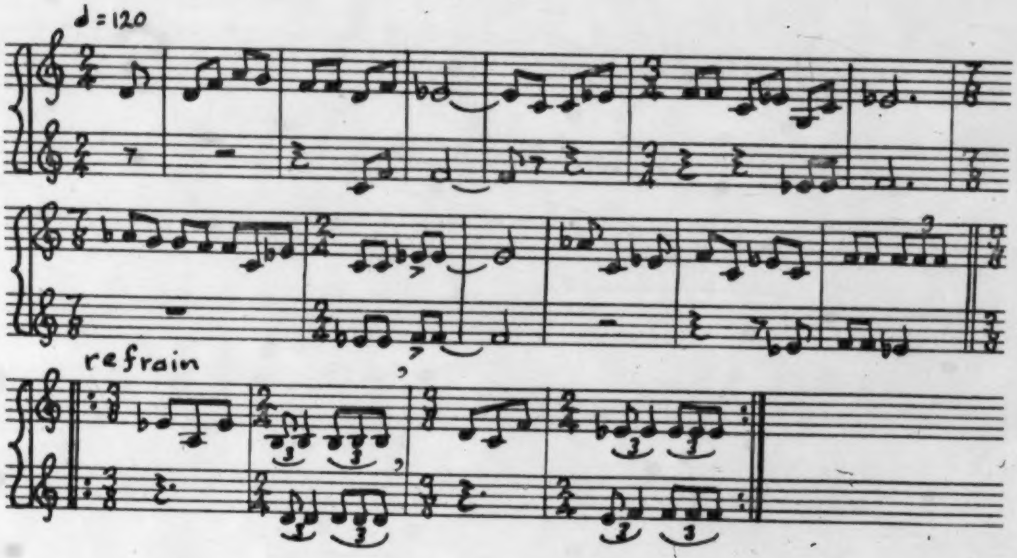
The forms of the various sections were determined by those of the individual poems. These will be discussed in detail in the following analysis of each song. The overall form of the composition, however, is cyclic, or ABA'. The initial A section includes the first three poems. The first poem serves as an introduction or an exhortation to "listen to the message from distant Africa." The second and third poems then describe the African landscape in mystical and anthopomorphic terms, though with little mention of man himself.

The B segment consists of the next five poems, numbers four to eight inclusive. The fourth poem shows the emergence of man in his free and natural state. He then encounters a cultural conflict in poem five and is educated at the white man's school. In the sixth poem he sells his cultural heritage, not understanding the ramifications of that act. The seventh and eighth poems, the angriest of the group, call for a strenuous effort to throw off the yoke of oppression and evoke a surging revolutionary energy.

In the last two poems, the A' section, the anger is spent and the quiet, idyllic mood of the opening reappears, this time infused with a profound sadness.

The entire composition is monothematic, all melodies being derived from an African folksong. It is called Chant de Deux Jeunes Femmes, and may be found on the *Disques Vogue* record label, number LD 764:

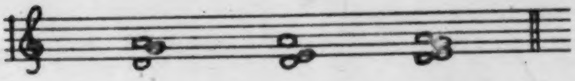
Example 1



This transcription is not intended to be a formal ethnomusicological representation of the song (the use of time signatures and bar-lines alone would preclude that), but as a subjective interpretation only. It is a succession of pitches and rhythmic values drawn from the folk-song but written in Western notation for the benefit of Western musicians. The melody thus derived is then transformed by the composer into whatever form he feels best suits the nature of each section of the composition.

The recording on which the folk-song was found contains music of the Guéré tribe who inhabit the western portion of Ivory Coast, West Africa. A striking feature of their music is that the basic unit of harmony seems to be the major second. This harmonic interval is heard in both their vocal and instrumental music. Thus chords were chosen for purposes of this composition which reflect this phenomenon. Example 2 shows the basic harmonic structures used in The Shrine of Kotje:

Example 2



These chords not only reflect the preoccupation with major seconds exhibited by the Guéré people, but also show the influence of the opening few notes of the folk melody. The curious overlapping of the two voices of the folk melody, incidentally, is an accurate rendition of the recorded performance, and when this melody occurs in its original form in Part 5, this voicing is preserved.

Of the parameters of African music, that of rhythm is surely one of the most problematic to the transcriber. To be sure, melodic quarter-tones and micro-tones occur frequently in African music, the folk-song quoted above being no exception, but here they were not so numerous as to render nugatory any attempt to approximate the song into the Western semitonal system. However, the fluid and extemporaneous nature of African percussive music is such that placing it within the more stringently controlled bounds of the symphony orchestra could cause rhythmic dislocation and conflict. Transcriptions of authentic African rhythms, therefore, do not appear in The Shrine of Kotje. The rhythmic patterns of the folk-song itself are, with the exception of the refrain, quite simple, being easily represented mostly be eighth-notes and simple, though changing, time signatures. In this, the song is not typical of much African rhythmic music, most of which could probably not be represented by such elementary notational devices. But the rhythmic aspect could not be ignored in the present composition, and therefore the percussion section is frequently given simulated African rhythms to play, created by having each instrument repeat a simple pattern occupying a different number of beats from the others.

Instrumentation

2 flutes (second doubling piccolo)
2 oboes
2 Bb clarinets (first doubling Eb clarinet, second doubling bass clarinet)
2 bassoons
2 horns in F
2 trumpets in C
3 trombones
timpani (4 drums)
percussion (4 players) - snare drum, bass drum, cymbals, suspended cymbals, gong, maracas, triangle, claves, tom-toms (3 drums), marimba, wood block, castanets, temple blocks, xylophone.
piano
chorus (SATB)
strings

Part 1 - Spring Song

Bird songs rise up washed in the primitive sky
The green smell of grass rises, April.
I hear the breath of dawn stirring the white
  clouds of my curtains
I hear the sun's song on my melodious shutters
I feel a breathing and the memory of Naëtt
  on my bare neck that tingles
And my blood's complicity defies me
  whispering down my veins.

. . .

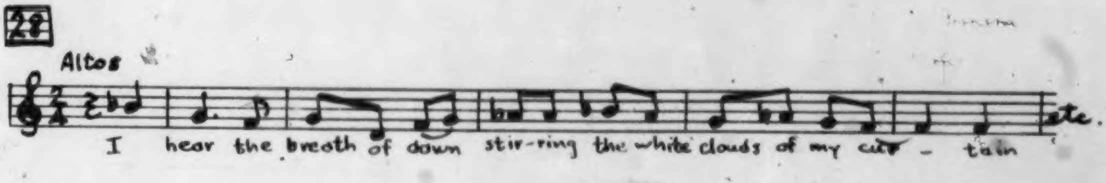
Listen to the message of spring from another age,
  another continent
Listen to the message from distant Africa
  and the song of your blood!
I listen to the sap of April, singing in your veins.

Léopold Sédar Senghor (Senegal)[1]

This poem suggested no specific song form to the composer beyond a certain rising agitation. In this it is unlike most of the following examples.

Part 1 opens with an orchestral introduction in which the high woodwinds make bird-like sounds over an augmented form of the opening motive of the folk-song, heard in the high strings. The chorus enters at measure 14 with the melody rhythmically augmented, and proceeds to develop it beginning with the alto line at measure 28.

Example 3

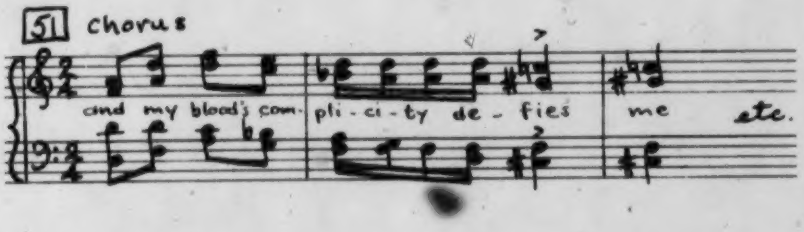

28
Altos
I hear the breath of dawn stir-ring the white clouds of my cur - tain
etc.

---

[1] John Reed and Clive Wake, eds. and trans., French African Verse, African Writers Series, no. 106 (London: Heinemann Educational Books, 1972), p. 35.

The underlying harmony in the strings at this point consists of an *ostinato* shifting between G minor and Ab major, over a pedal G. This pattern continues on different roots until measures 50-51, when the *ostinato* shifts to the clarinets and bassoons and the chorus makes a homophonic statement of the opening motive of the folk melody:

Example 4



The climax of this section occurs around measure 57 with the sudden forceful entry of the percussion at the words, "listen to the message of spring". This is repeated at measure 68, to different words. The tension then subsides slightly at measure 78 as one final statement of the folk motive leads to part 2.

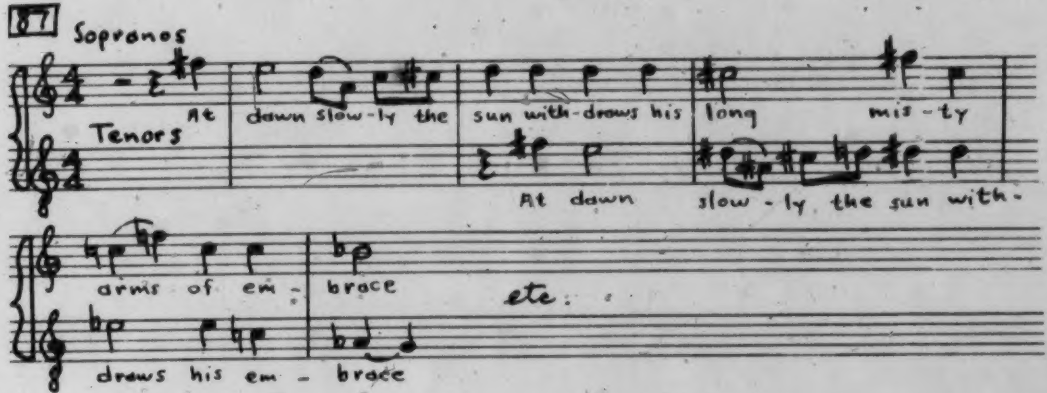
Part 2 - Love Cycle

At dawn slowly
the Sun withdraws his
long misty arms of
embrace. Happy lovers
whose exertions leave
no aftertaste nor slush
A of love's combustion; Earth
perfumed in dewdrop
fragrance wakes to
whispers of
soft-eyed light...
Later he
will wear out his temper
ploughing the vast acres
B of heaven and take it
out of her in burning
darts of anger. Long
accustomed to such caprice
she waits patiently
for evening when thoughts
A of another night will
restore his mellowness
and her power
over him.

Chinua Achebe (Nigeria)[2]

This poem strongly suggested an ABA, or song form, as indicated by the brackets. Its theme is derived from the seventh and eighth measures of the folk melody:

Example 5


87
Sopranos
At dawn slow-ly the sun with-draws his long mis-ty
Tenors
At dawn slow-ly the sun with-
arms of em-brace
etc.
draws his em-brace

---

[2] Chinua Achebe, Beware, Soul Brother, African Writers Series, No. 120, p. 26.

It is treated initially as a canon between the soprano and tenor voices which by measure 94 has broken down to simple two-part counterpoint. All of this takes place with woodwinds doubling the voices, with the strings providing a quietly foreboding and agitated accompaniment in the tonality of B, and over a rhythmic and entirely independent B pedal played by the marimba.

At measure 98 the chorus begins a unison passage on an A mode while the B pedal is continued in the marimba, first violins, and basses. An A pedal is also introduced in the first horn and first trumpet. The second violins and 'cellos have now joined the percussion section as they tap out a rhythm on their instruments with their fingertips, doubling the wood block and castanets. By measure 101, the choral unison has resolved to a chord consisting of the notes Eb, F, and G. These notes, coupled with the B and A pedals still being held, create a whole-tone dominant chord--the major second penchant of the Guéré carried to its logical extreme.

The B section of Part 2 begins at measure 102 while the whole-tone dominant chord continues, built now on C#. The dynamics increase as the woodwinds and brass enter and as the men's voices are joined by the women's at measure 106. At measure 110 is the climax of the movement as the orchestra bursts forth in anger. The ascending whole-tone scale passages in the strings are stridently contrasted against a statement of the theme in the brasses based upon the whole-tone scale which is one semi-tone distant from the scale being sounded in the strings and woodwinds.

By measure 116 the anger has subsided and the more gentle soprano-tenor counterpoint returns to end the section.

Part 3 - Diptych

The Sun hung by the thread
In the depths of the Calabash dyed indigo
Boils the great Pot of Day.
Fearful of the approach of the Daughters of fire
The Shadow squats at the feet of the faithful.
The savannah is bright and harsh
All is sharp, forms and colours.
But in the anguished Silences made by Rumours
Of tiny sounds, neither hollow nor shrill,
Rises a ponderous Mystery,
A Mystery muffled and formless
Which surrounds and terrifies us.

The dark Loincloth pierced with nails of fire
Spread out on the Earth covers the bed of Night.
Fearful of the approach of the Daughters of shadow
The dog howls, the horse neighs
The Man crouches deep in his house.
The savannah is dark,
All is black, forms and colours
And in the anguished Silences made by Rumours
Of tiny sounds infinite or hollow or sharp
The tangled Paths of the Mystery
Slowly reveal themselves
For those who set out
And for those who return.

Birago Diop (Senegal)[3]

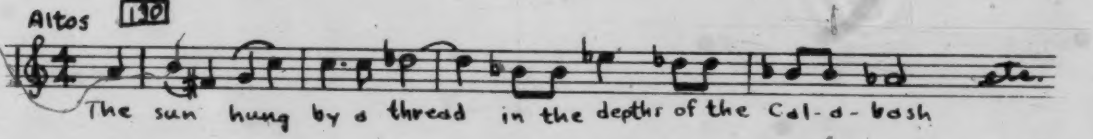
This is the most complex poem of the ten in terms of metaphysical and anthropomorphic imagery. It is also neatly divided into two almost equal parts, the first speaking about the day and the second about the night, in parallel but opposite terms. It was therefore decided that the musical form of this section should be strophic, the second strophe being the reverse of the first. The point of the reversal is measure 158. It applies only to the vocal parts--the accompanying figures are not reversed in the second stanza, nor are they played in reverse order. Nothing new, however, is added in the second verse.

---

[3] Gerald Moore and Ulli Beier, eds. and trans., Modern Poetry from Africa (Harmondsworth, Middlesex, England: Penguin Books, 1966), p. 68.

Part 3 opens in *fugato* style at measure 130, with the altos sounding a subject which is loosely derived from the ascending and descending fourths of measures 4 and 5 of the folk melody.

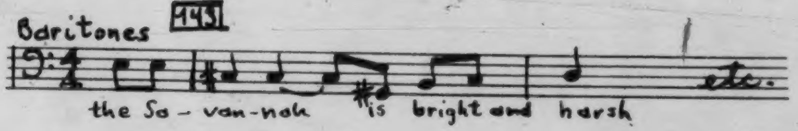
Example 6



The other voices enter fugally in the order, bass, tenor, soprano, preserving the contour if not the exact intervallic structure of the alto entry. This is accompanied by an *ostinato* figure in the strings similar to that of Part 1, while the horns and bassoons play a rhythmically augmented version of the folk-song in open fifths.

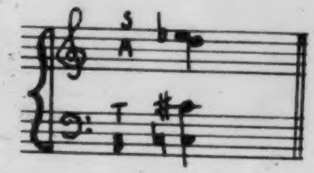
At measure 143, the baritones begin a transition passage based on the alto theme of Part 1 (measure 28):

Example 7



The *ostinato* accompaniment becomes staccato and a high violin harmonic is added, all in an attempt to depict the bright harshness of the savannah. Then from a unison Eb in measure 146, the lower voices begin to descend, the altos by a semi-tone, the tenors by a whole-tone, the baritones by a minor third, creating a very dissonant structure which is a contracted version of the whole-tone dominant chord used in Part 2:

Example 8



This is heard on the mysterious words, "...the anguished silences made by Rumours of tiny sounds, neither hollow nor shrill...". At measure 152, the *fugato* theme reappears in retrograde form with an accompaniment similar to that of the beginning.

As was mentioned above, the vocal lines begin their retrograde motion at measure 158 and the second strophe unfolds in a manner similar to the first.

Part 4 - Leaf in the Wind

I am a man the colour of Night
Leaf in the wind, I go at the drift of my dreams.

I am the tree budding in spring
The dew that hums in the baobab's hollow.

Leaf in the wind, I go at the drift of my dreams.

I am the man they complain of
Because opposed to formality
The man they laugh at
Because opposed to barriers.

Leaf in the wind, I go at the drift of my dreams.

I am the man they talk about:
   'Oh him!'
Him you cannot hold
The breeze that touches you and is gone.

Leaf in the wind, I go at the drift of my dreams.

Captain at the stern
Scanning the scudding clouds
For the earth's powerful eye;
Ship without sail
That glides on the sea.

Leaf in the wind, I go at the drift of my dreams.

I am the man whose dreams
Are manifold as the stars
More murmurous than swarms of bees
More smiling than children's smiles
More sonorous than echoes in the woods.

Leaf in the wind, I go at the drift of my dreams.

Bernard Dadié (Ivory Coast)[4]

This piece marks the beginning of the B section of the overall composition. It is a fast-moving passacaglia in $\frac{6}{8}$, having a certain joyful and exhilarated quality as the free and natural man makes his first appearance.

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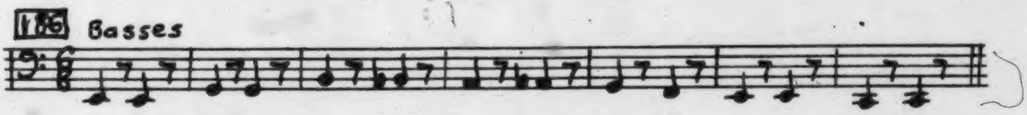
[4] French African Verse, pp. 57-8.

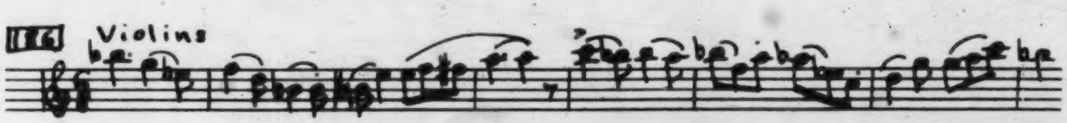
The piece has two recurring themes in addition to the passacaglia bass-line shown here:

Example 9



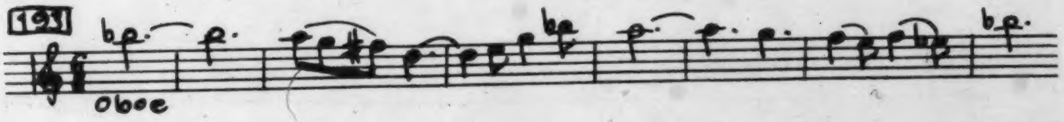
The first of these themes starts at the beginning of the section, at measure 186, and is in Eb major, contrasting with the bass-line and accompanying figures which suggest E minor.

Example 10



The second upper theme occurs in the solo oboe at measure 193 and may be analysed in Bb major or Bb Lydian.

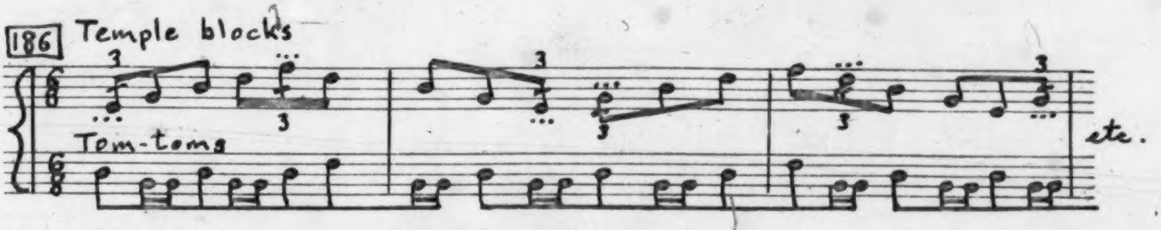
Example 11



The vocal entry at measure 201 is declamatory and independent of the polytonal structure already established. However, following this defiant statement, the vocal lines adhere to one or other of the upper two melodies for most of th[illegible]mainder of Part 4.

The accompaniment becomes increasingly full and agigated as the piece progresses. In this movement an attempt is again made to simulate the free rhythms of Africa as the temple blocks and tom-toms keep up a perpetual interplay:

Example 12



At measure 221, entries begin to become canonic, adding to the growing excitement, and at measure 242, the tenors and sopranos hold a pedal E while the altos and baritones sing for the first time the passacaglia bass line which is closely derived from the opening of the folk-song.

Part 5 - Schoolboys

I went to school bare-footed my head crammed
Stories and legends all abuzz
Up to my ears in the sounding air
My books and my juju fought together
In my satchel and in my head.

I rode to school on the tide of my dreams
In the age-old wake my totems draw
I settled the wrong way round in my seat
I sniggered at what the master said

You wear your eagerness to school
Receptive mind ready to bear
Humiliations with a cheerful heart

You go to school in Homer's company
With Eluard's poems and Perrault's tales

But remember Kotje as you pass his shrine.

Malick Fall (Senegal)[5]

This poem marks the beginning of the African's contact with the alien culture and of his disillusionment. Musically, its form is strophic, and the folk melody, including its refrain, is here employed in its original form for the first time. This is the only section in which the refrain of the folk melody is used.

The melody is stated by two oboes above a regular *pizzicato* rhythm in the strings. The monotony of the *pizzicato* rhythm is relieved, however, by the occasional insertion of a measure of $\frac{7}{8}$ into a predominantly $\frac{2}{4}$ and $\frac{3}{4}$ texture, creating polyrhythmic interest, as at measure 263. The intricate rhythm of the refrain at measure 269 is supported by soft chords from the strings, brass, and woodwinds.

The women's voices enter at measure 279, echoing the oboe melody:

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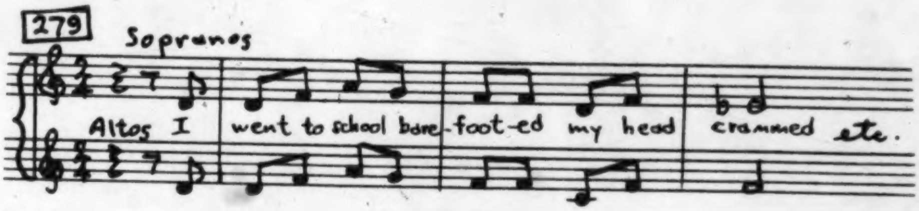
[5] French African Verse, p. 119.

Example 13



The regular rhythm, formerly in the strings, has been transferred to the low winds, horns, and timpani. The second verse begins at measure 306 in the men's voices. The *pizzicato* string rhythm now returns, but the oboe melody has been replaced by an independent obbligato line in the bassoons. The entire verse has been transposed up one whole-tone.

After an orchestral statement of the folk refrain, the third verse begins at measure 331. This time all four vocal parts are answered in echo fashion by the first oboe, first bassoon, and *pizzicato* strings. The regular rhythm is given to the brass. The remaining woodwinds play an oscillating sixteenth-note figure.

Verse four begins at measure 343, a whole-tone higher than verse three and without an intervening statement of the refrain. As the climax is approached, the strings are given an unwavering, heavy eighth-note figure; the men's voices, reinforced with trombones, are echoed by the women's voices reinforced with trumpets. The sixteenth-note figure in the woodwinds has become a series of trills as the pivotal words "remember Kotje as you pass his shrine" are approached. These words mark not only the climax of Part 5 but of the entire composition. They also provide its title. Melodically, the setting of these words derives from measures 7 and 8 of the folk-song. Stated as a rising sequence, they lead finally to three huge chords emphasizing the word "remember". These three chords are then echoed softly as Part 6 is approached.

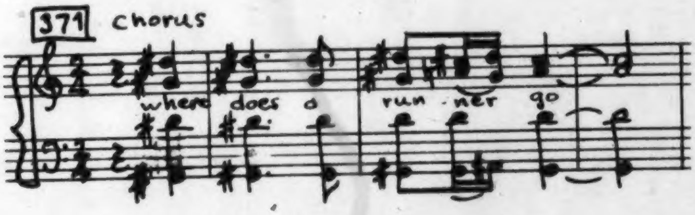
Part 6 - Dereliction

Where does a runner go
whose oily grip drops
the baton handed by the faithful one
in a hard, merciless race? Or
the priestly elder who barters
for the curio collector's head
of tobacco the holy staff
of his people?

Chinua Achebe (Nigeria)[6]

This section contains the first hint of disillusionment and sadness. Over a G♯ pedal in the 'cellos at measure 365, are heard fragments of the melody of measure 28 in the flute and oboe, answered by the remaining woodwinds. At measure 371, the chorus enters with a monotonous, chant-like melody based on only two notes, a major second distant from each other.

Example 14



Above this, fragmentary bits of melody are occasionally heard. At measure 383, these fragments become more insistent, transforming themselves into a brief *fugato* in the bassoon, flute and oboe, while the choral chant continues. The section ends at measure 397 on an indecisive note and proceeds immediately to Part 7.

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[6] Beware, Soul Brother, p. 56.

Part 7 - Defiance Against Force

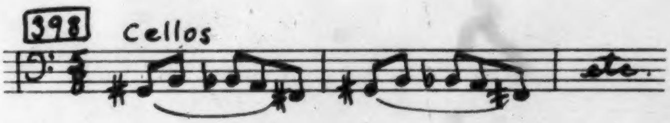
You, bowing, you, crying
You dying like that, one day without knowing why
You, struggling, you watching over another's rest
You, looking no longer with laughter in your eyes
You, my brother, your face full of fear and suffering
Stand up and shout NO!

David Diop (Senegal)[7]

This poem is by far the most passionate of the group and like its predecessor it does not lend itself to being sectionalised into any standard song form.

An *ostinato* $\frac{5}{8}$ figure, a contraction of the folk melody, begins in the 'cellos at measure 398

Example 15



and gradually accelerates and rises through the orchestra with no change until measure 404 when the trumpets enter with two independent rhythmic patterns,one whole-tone apart.

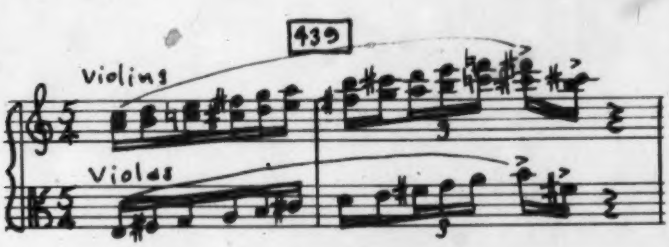
The chorus enters at measure 409 with a repeating chant-like pattern based on the opening bird-calls of measure 1. The snare drum also enters at this point, repeating the former rhythmic pattern of the second trumpet. The *ostinato* is now confined to the upper strings where it is heard in parallel sixths, while the lower strings play a pedal in eighth-notes. The percussion, brass, piano, and woodwinds insert irregular punctuating eighth-note chords. This pattern continues until measure 419, at which time the *ostinato* in parallel sixths in the strings becomes parallel six-four chords.

---

[7] French African Verse, p. 27.

At measure 427, the six-four triads have subsided so that nothing remains but their eighth-note rhythmic structure, in the strings and woodwinds. Measure 433 marks the final surging toward the climax of this section. The pattern of measure 409 returns, an octave lower in the strings, until measure 438 when a rising scale passage culminating in two heavily-accented chords, is heard in the orchestra.

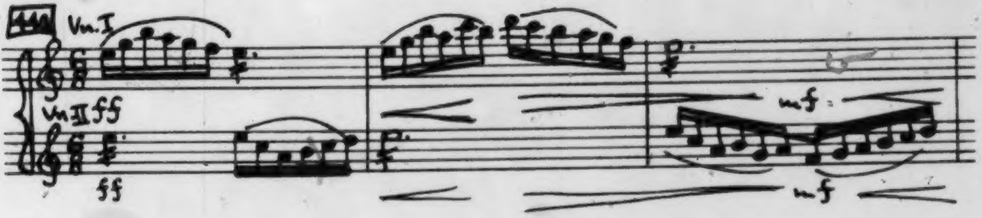
Example 16



This is a hearkening back to the climax of Part 1 (see measures 54 and 65).

There is a change of time signature at measure 441, to $\frac{6}{8}$. The contracted folk melody *ostinato* is expanded to its original width and played in its usual and inverted forms to create a new *ostinato*-type figure which is sometimes expanded from a one-measure fragment to one occupying two measures.

Example 17



The strings are joined by the woodwinds at measure 443, and sustained brass chords begin to be heard. The four measures, from measures 441 to 444, represent a transition to Part 8.

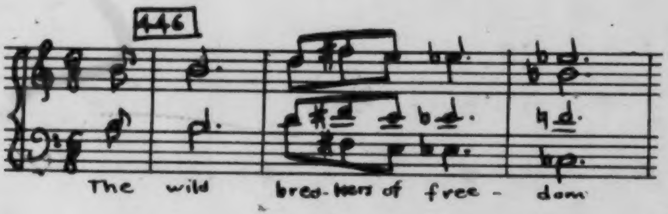
Part 8 - Waves

The wild breakers of freedom
Lash, lash the maddened Beast
From yesterday's slave springs a soldier
The Suez docker, the Hanoi coolie
All those poisoned with fatal creeds
Fling their huge song into the breakers
The wild breakers of freedom
Lashing, lashing the maddened Beast.

David Diop (Senegal)[8]

By measure 445, the opening of Part 8, the oscillating, wave-like motion in the strings and woodwinds has become established and reinforced by the addition of the piano. The chorus sings another rhythmically augmented version of the folk melody,

Example 18



and the brass, percussion and woodwinds provide occasional punctuating chords, reminiscent of Part 7. The basses play a pattern based on ascending and descending perfect fifths.

The form of this section is best described as ABA, with a shortened final A section. The B portion, measures 454 to 466, cannot be said to differ greatly from the A section except in the vocal line, which is drawn from measure 7 of the folk-song.

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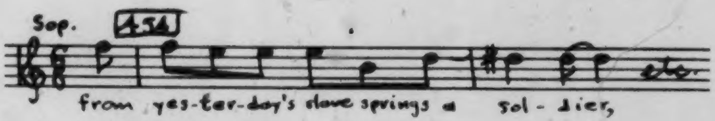
[8] *French African Verse*, p. 63.

Example 19



At measures 467-8, the ascending scale passage from Parts 1 and 7 returns once more on the word "lashing". At this point, the energy and agitation of Parts 7 and 8 begin to subside until they disappear at measure 474--the beginning of Part 9.

Part 9 - I am the Tree

I am the tree
creaking in the wind
outside in the night
twisted and stubborn:

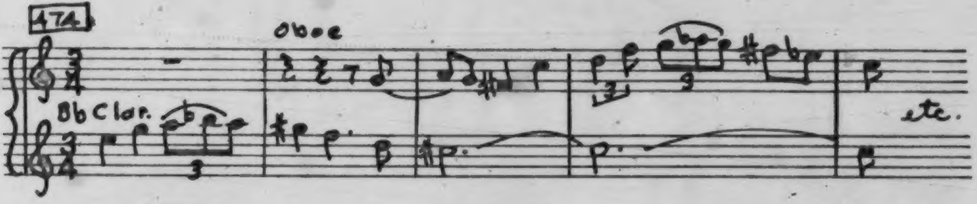
I am the sheet
of the twisted tin shack
grating in the wind
in a shrill sad protest:

I am the voice
crying in the night
that cries endlessly
and will not be consoled.

Dennis Brutus (Sou[illegible] Africa)[9]

This section and the next comprise the recapitulation portion of the overall composition--the final A' section. Part 9 is filled with tragedy and sadness. Fragmentary bits of folk melody are hear in the woodwinds

Example 20



over occasional low sustained notes in the piano, trombone, and bassoon.

The women's voices enter at measure 479 with a developed version of the clarinet melody shown in Example 20. This is heard against low piano notes and sustained fourths in the horns.

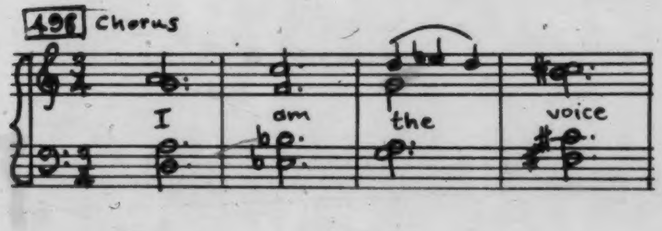
---

[9] Cosmo Pieterse, comp., Seven South African Poets, African Writers Series, No. 64 (London: Heinemann, 1971), p. 20.

The second verse begins at measure 488 following a melodic fragment in the bassoon. This entry is in the men's voices and the same accompaniment pattern continues.

Another melodic fragment, this time in the flute, heralds the beginning of the third verse at measure 498. This verse is in four-voice homophony over sustained tremolo string chords. The melody of Example 20 is rhythmically augmented

Example 21



and heard against further melodic fragments in the winds.

Part 10 - Nightfall

My villages dread the shadow
But the shadow warns them
Before it covers them with night

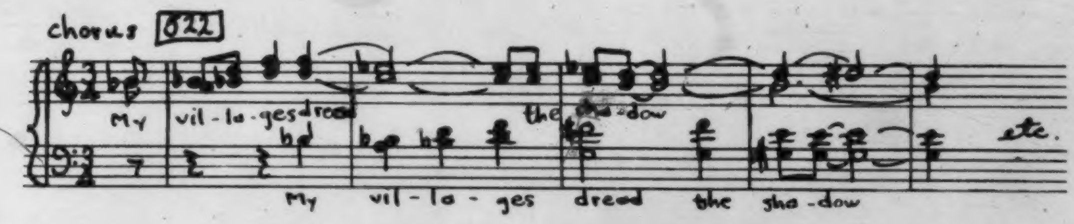
A mother fans up the dying fire
A boy leads home the goats
A father blesses the evening as it hesitates
The shadow nibbles one edge of the village
So gently that fear shades away

Villages of Africa good night

Malick Fall (Senegal)[10]

This section begins at measure 518 with a return to an *ostinato* string figure similar to that of Part 1 (measure 27), centring, as before, around G minor. The snare drum and tom-toms set up a shifting rhythmic figure as described in the Introduction. The vocal entry at measure 521 is closely related to the initial vocal entry of Part 1 (measure 14).

Example 22



At measure 533, the middle section of this ABA forms begins, with a change of meter and a modified return to the alto motive of Part 1 (measure 28).

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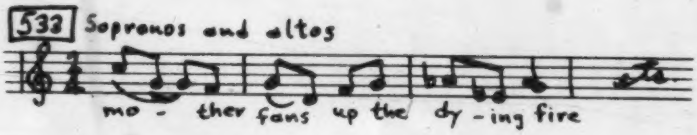
[10] French African Verse, p. 119.

Example 23

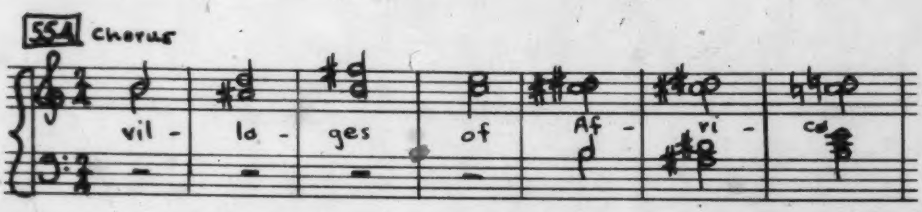


The chorus is once again divided between the women's and the men's voices. The quarter-note *ostinato* of the opening is transferred to the woodwinds while the strings double the vocal lines, and muted brass provides syncopated perfect-fifth figures.

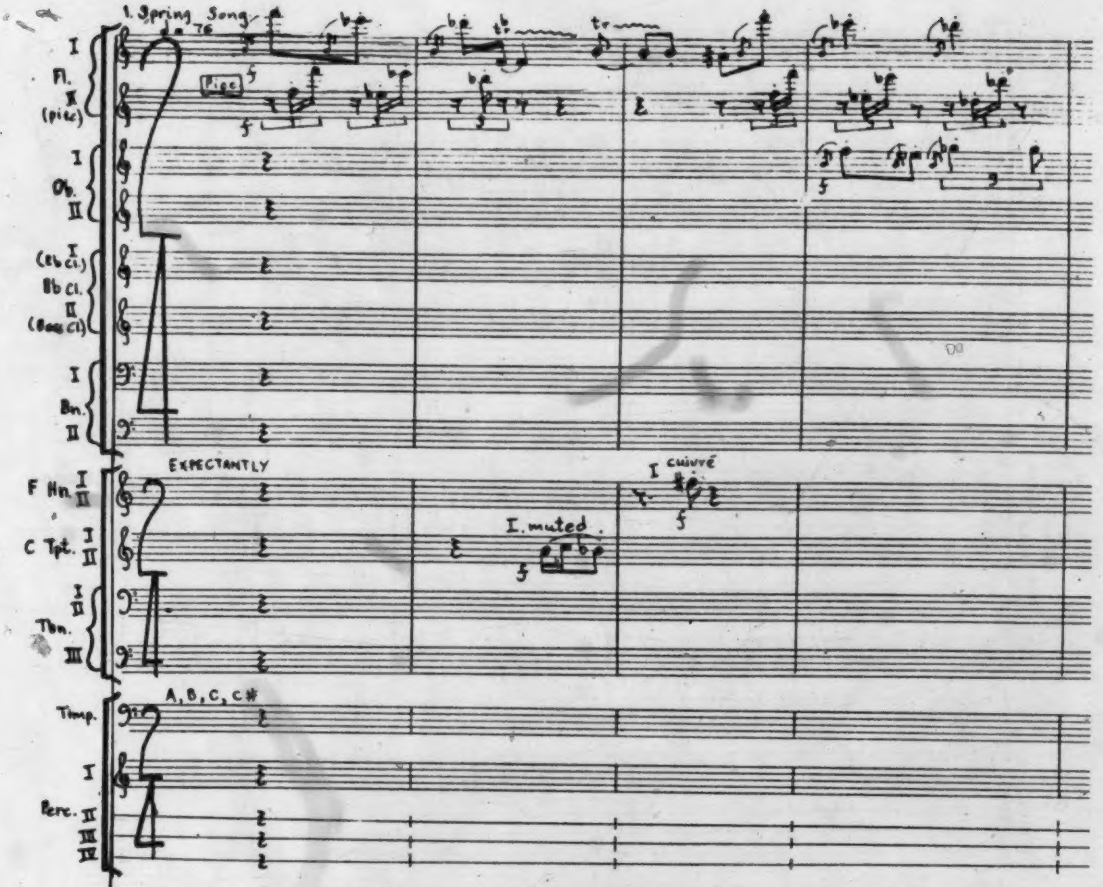
The full four-voice choral texture returns at measure 544 as the brass and woodwinds fall silent and the strings take on an eighth-note accompanying figure.

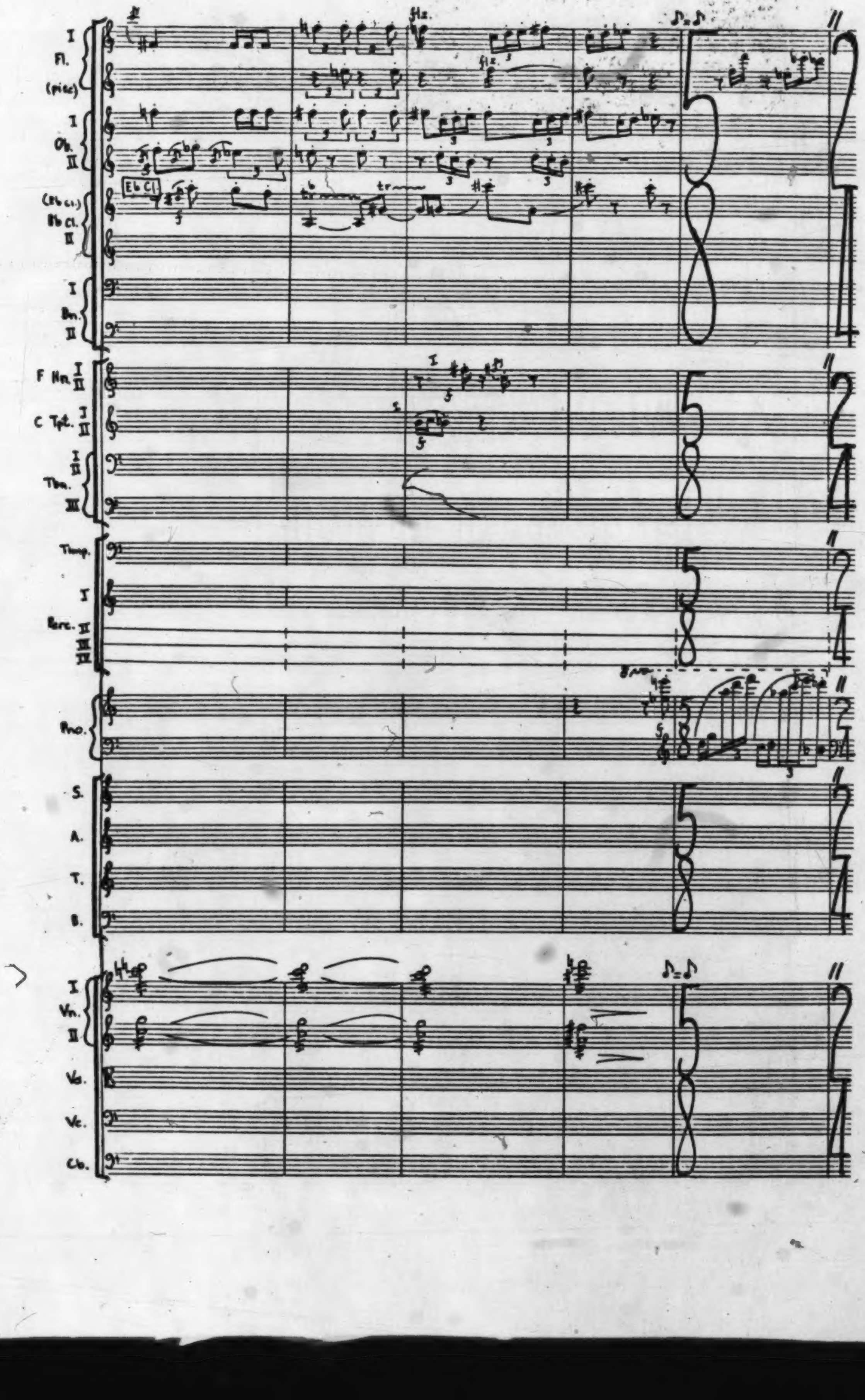
The final recapitulation of the folk-melody occurs at measure 554. In an augmented form, the entire opening choral entry of measures 14-17 is stated:

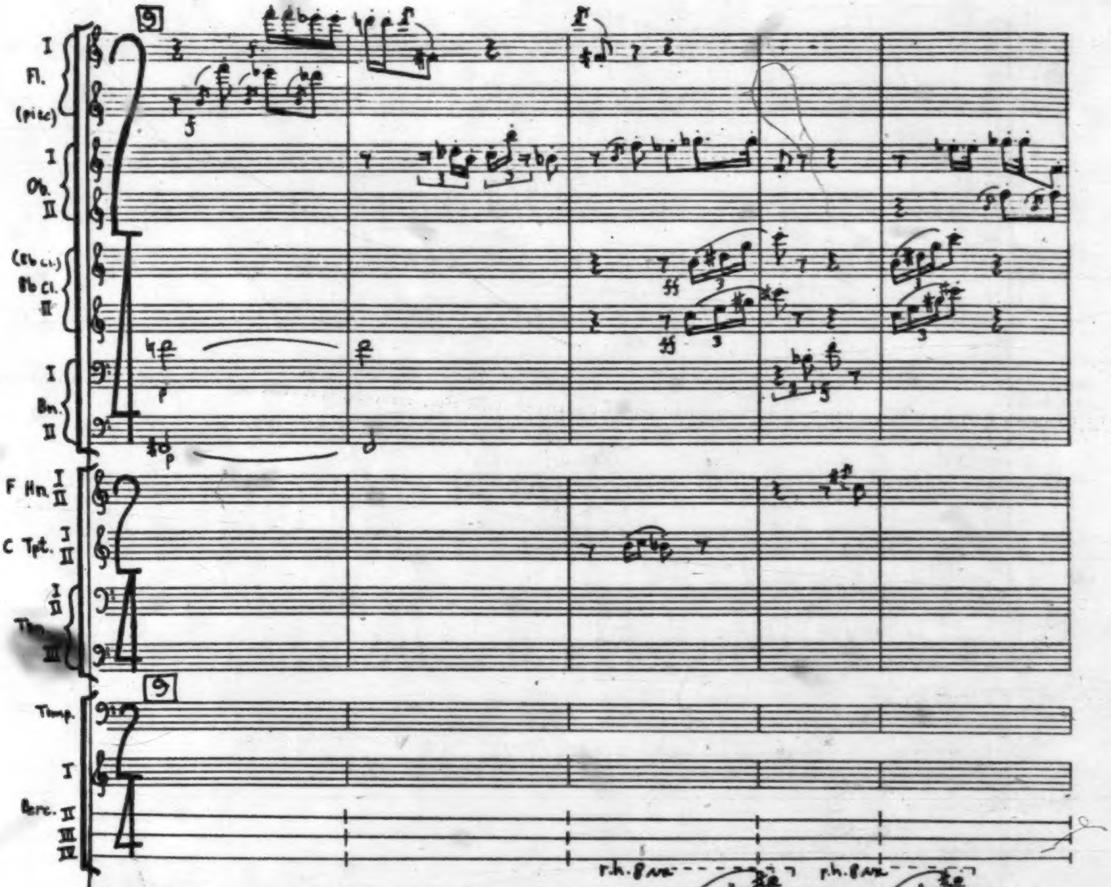
Example 24

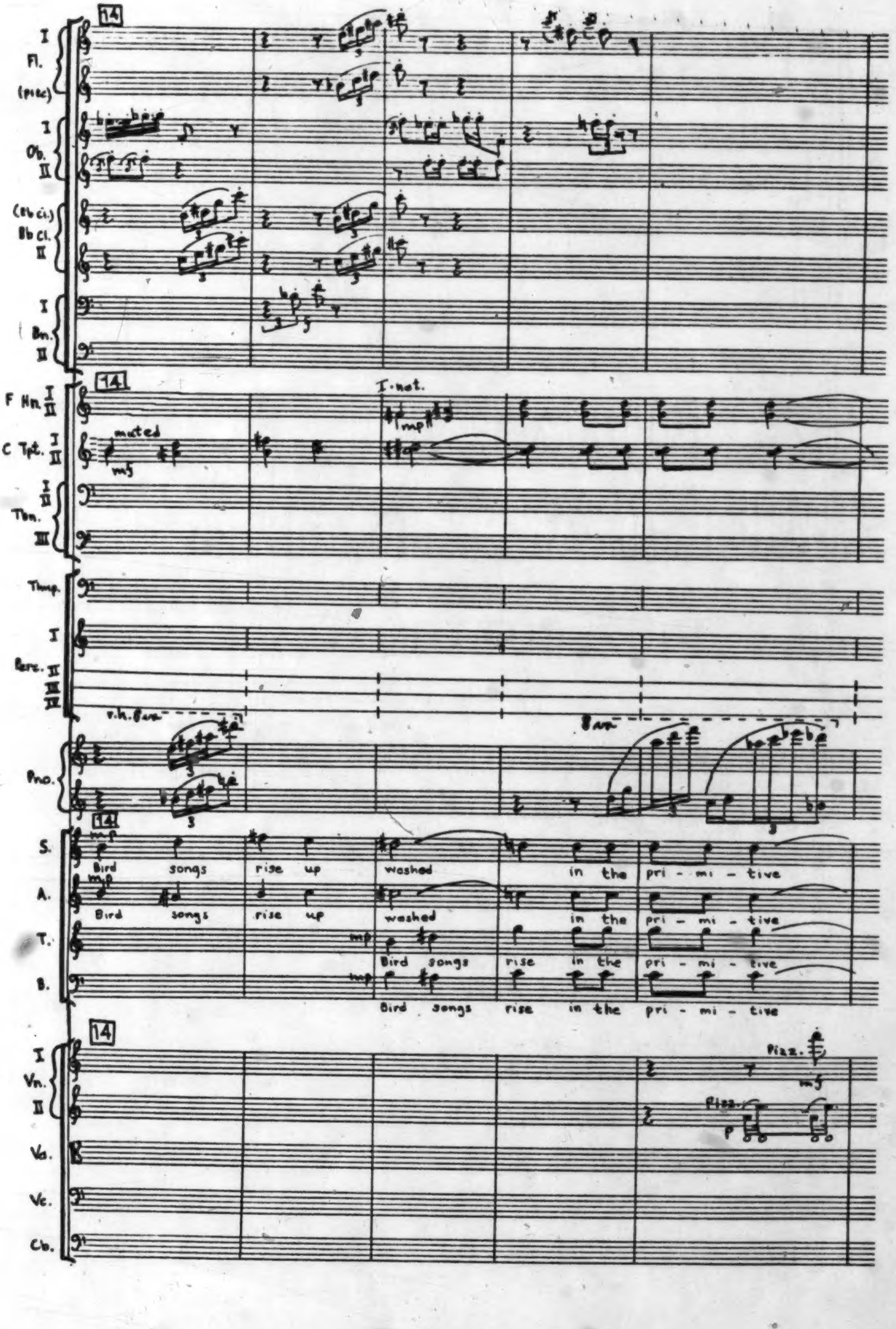


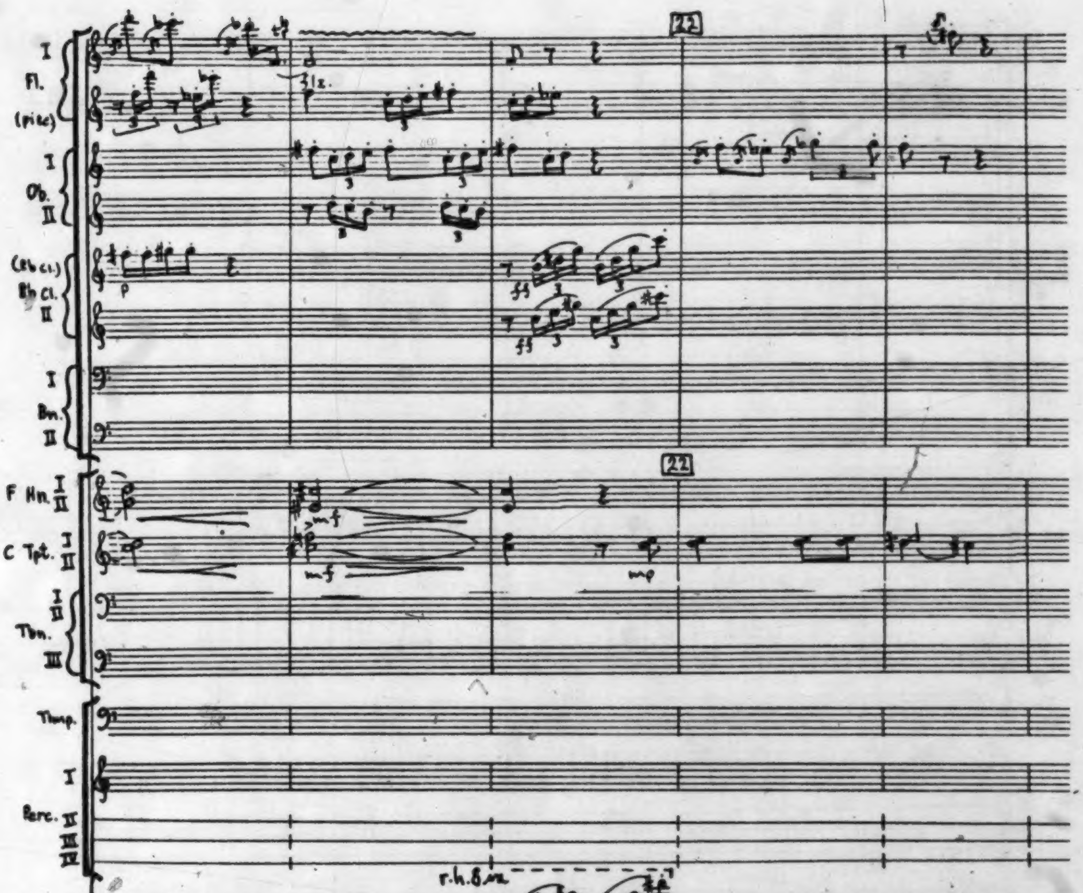
It is doubled in the strings, marimba, and muted trombones, and is heard over a softly sustained roll on the timpani and tom-toms. After a one-measure general pause, the composition quietly closes on the chords of measures 18-19.

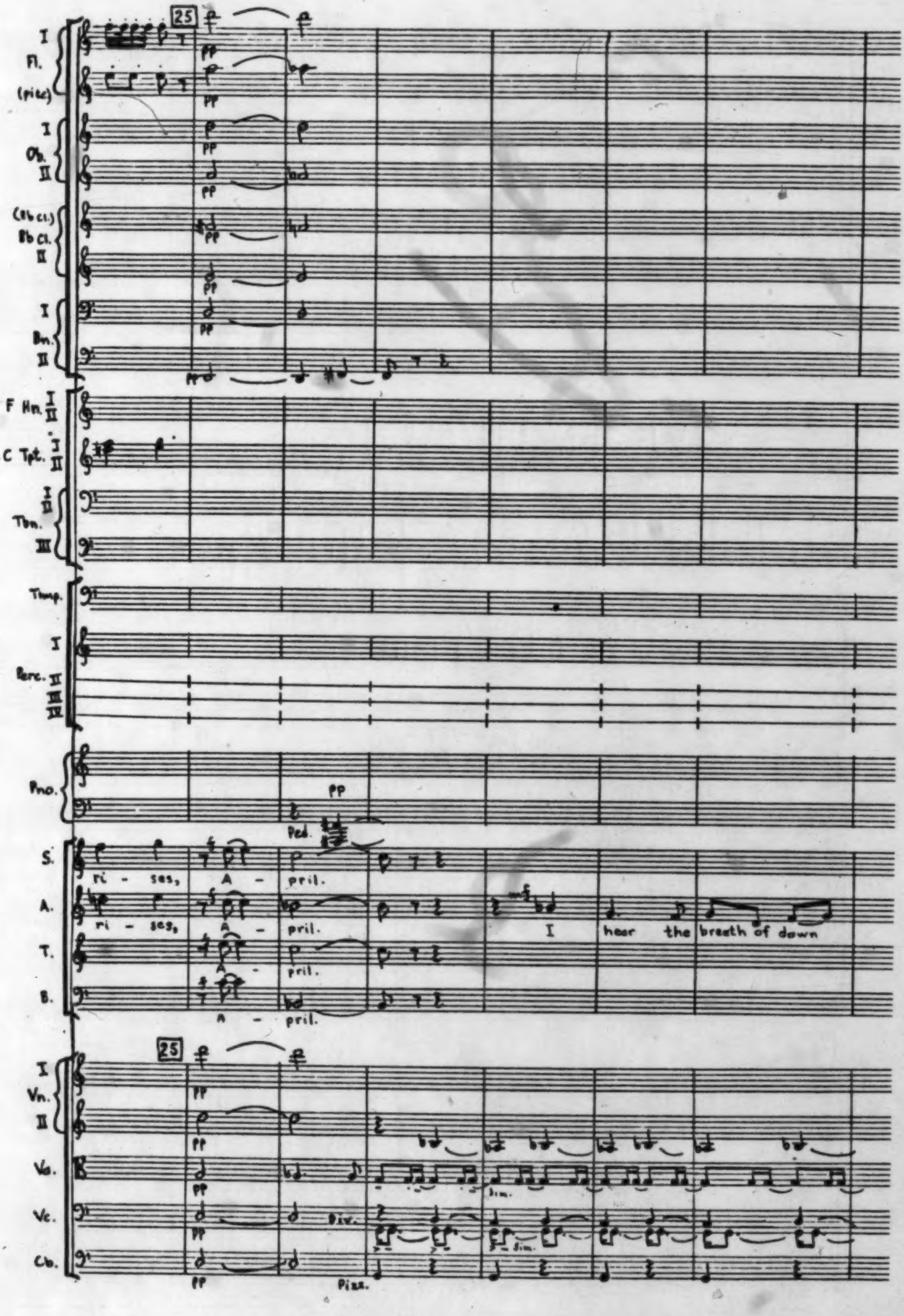

1. Spring Song
♩= 76
Picc
Fl. I
II (picc)
Ob. I
II
I (Eb Cl.)
Bb Cl.
II (Bass Cl)
Bn. I
II
EXPECTANTLY
F Hn. I II
C Tpt. I II
Tbn. I II
III
I. muted
I cuivré
A, B, C, C#
Timp.
Perc. I
II
III
IV
Pno.
EXPECTANTLY
Chorus
S.
A.
T.
B.
1. Spring Song
♩= 76 EXPECTANTLY
muted
ppp
Div.
muted
ppp
Div.
Vn. I
II
Va.
Vc.
Cb.

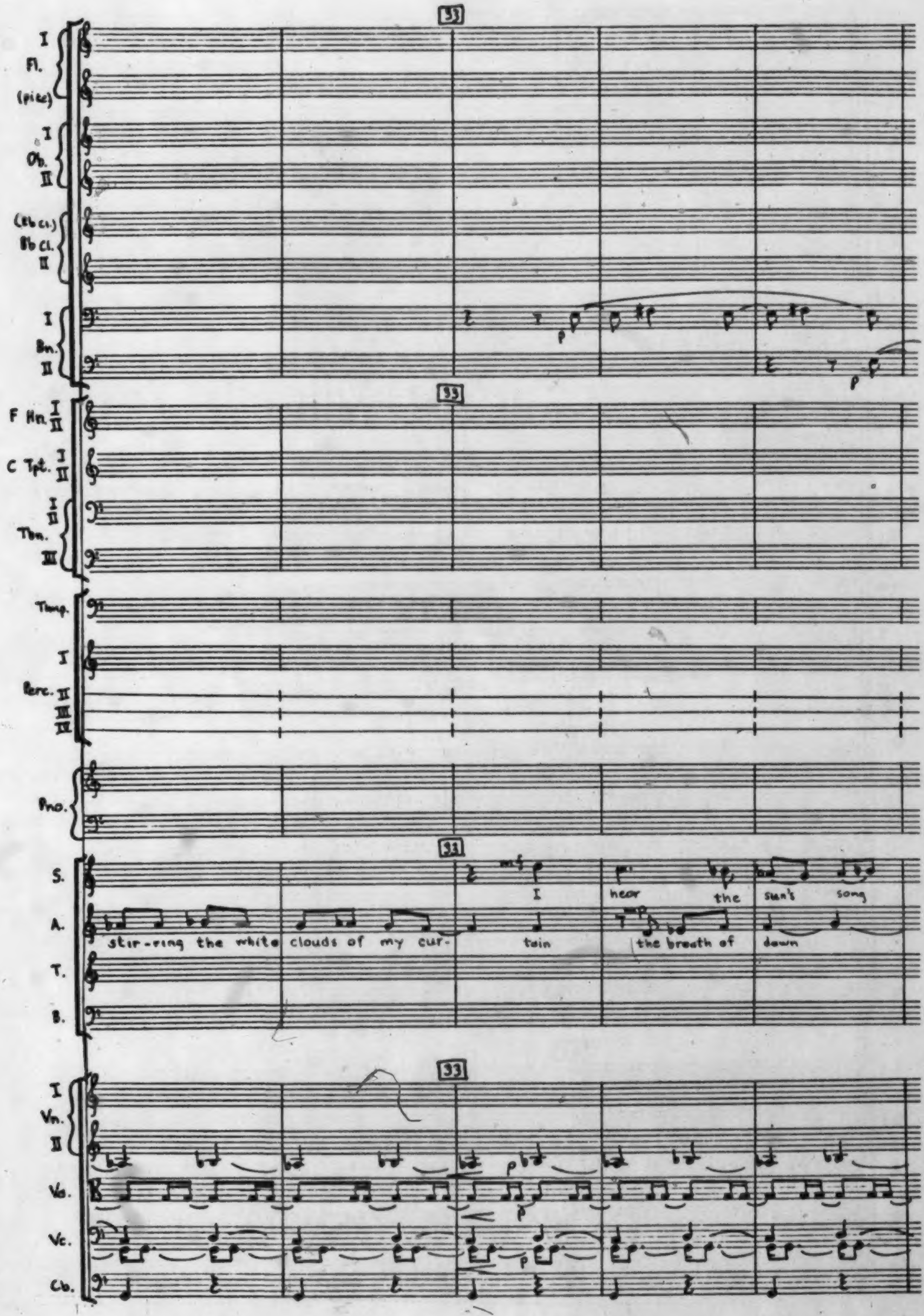

I
Fl.
(picc)
I
Ob.
II
Eb Cl.
(Eb Cl.)
Bb Cl.
II
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II
III
IV
Pno.
S.
A.
T.
B.
I
Vn.
II
Va.
Vc.
Cb.
flz.
tr
8va
5/8
2/4

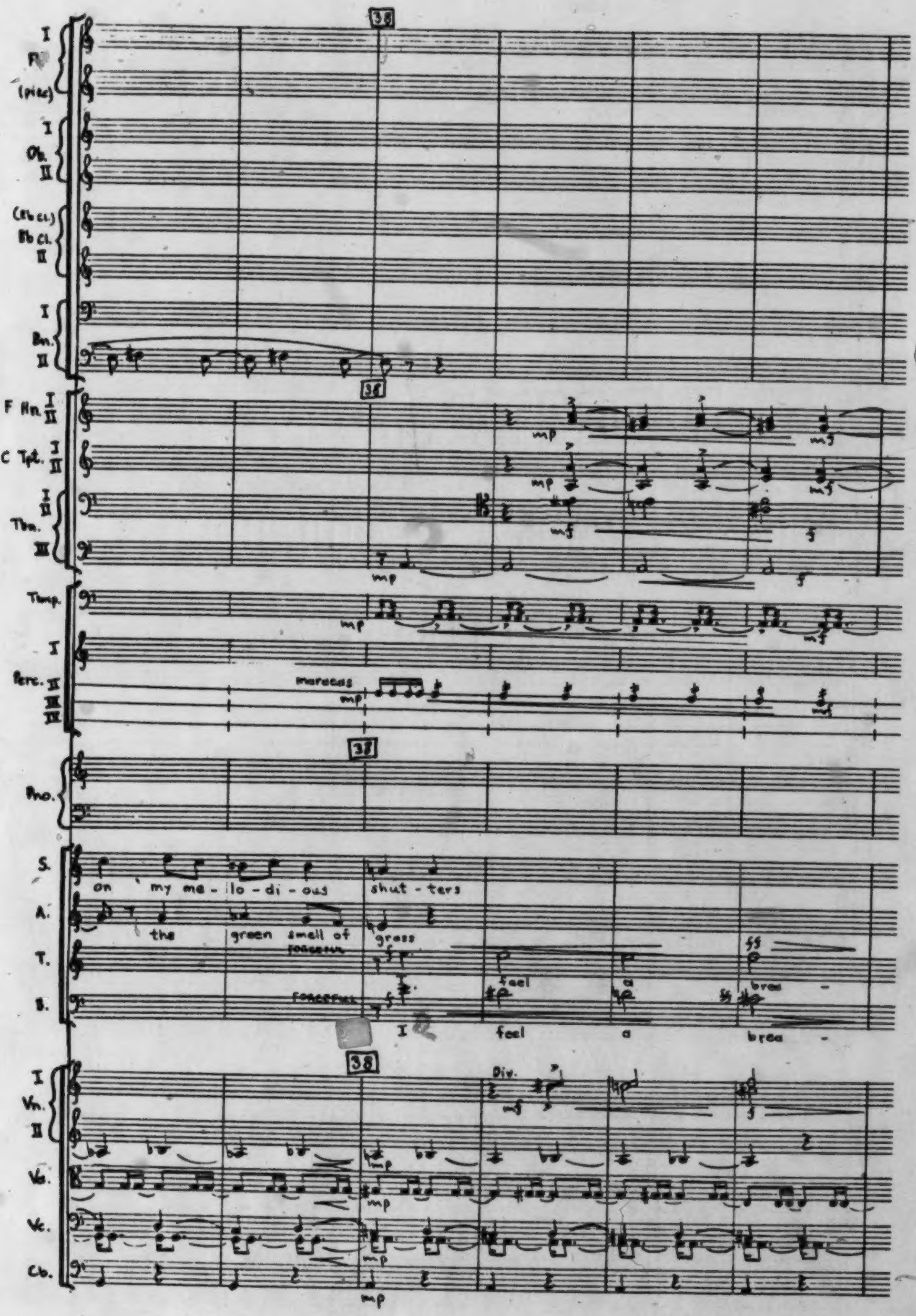

9
I
Fl.
(picc)
I
Ob.
II
(Eb cl.)
Bb cl.
II
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II
III
IV
Pno.
S.
A.
T.
B.
I
Vn.
II
Va.
Vc.
Cb.
p
ff
mp
r.h. 8va
Pizz.
mf

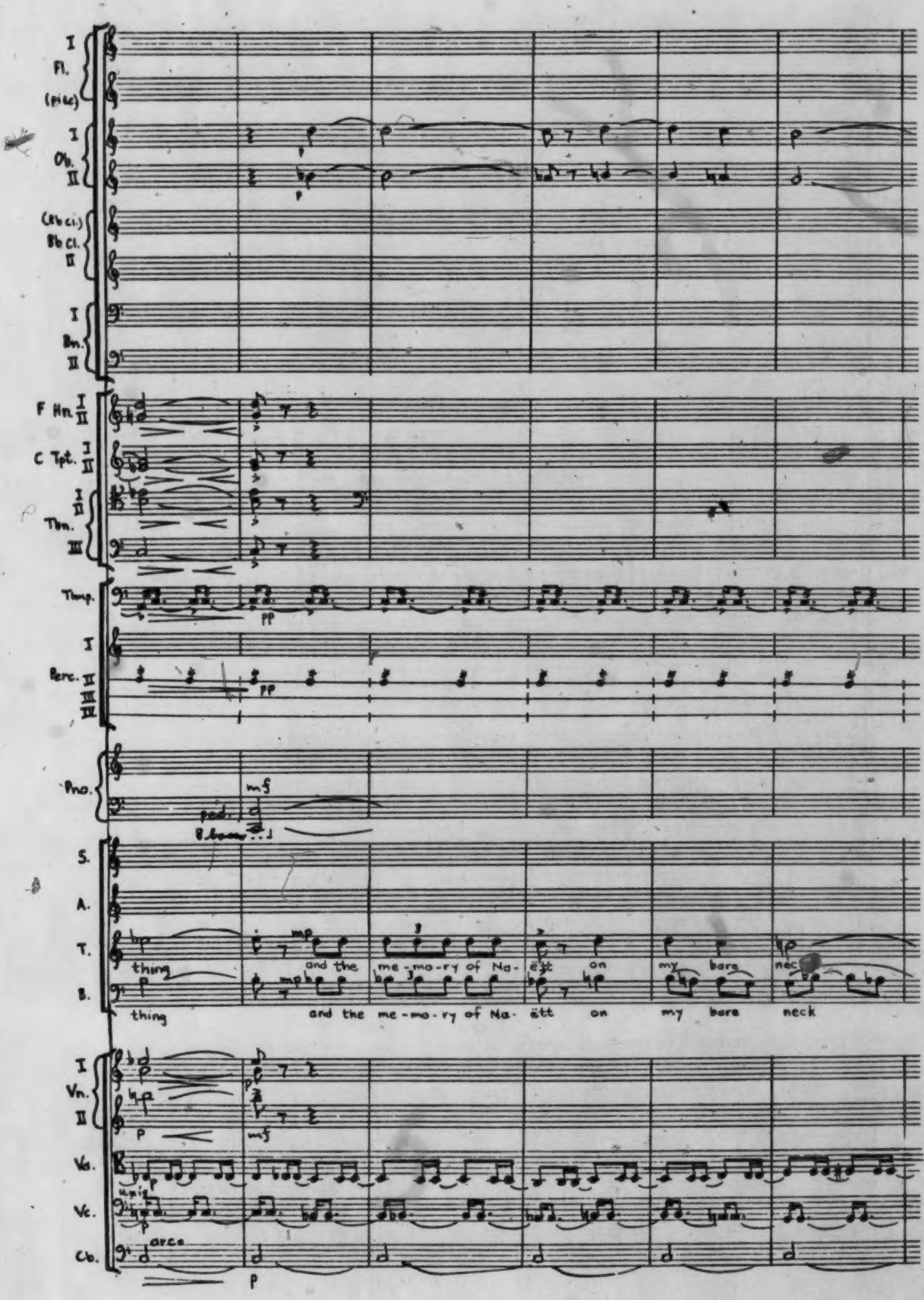

14
I
Fl.
(picc)
I
Ob.
II
(Eb cl.)
Bb cl.
II
I
Bn.
II
F Hn. I II
I-not.
mp
C Tpt. I II
muted
mf
Tbn. I II
III
Timp.
I
Perc. II
III
IV
r.h. 8va
8va
Pno.
S.
mp
Bird songs rise up washed in the pri - mi - tive
A.
mp
Bird songs rise up washed in the pri - mi - tive
T.
mp
Bird songs rise in the pri - mi - tive
B.
mp
Bird songs rise in the pri - mi - tive
I
Vn.
II
Pizz.
mf
Pizz.
p
Va.
Vc.
Cb.

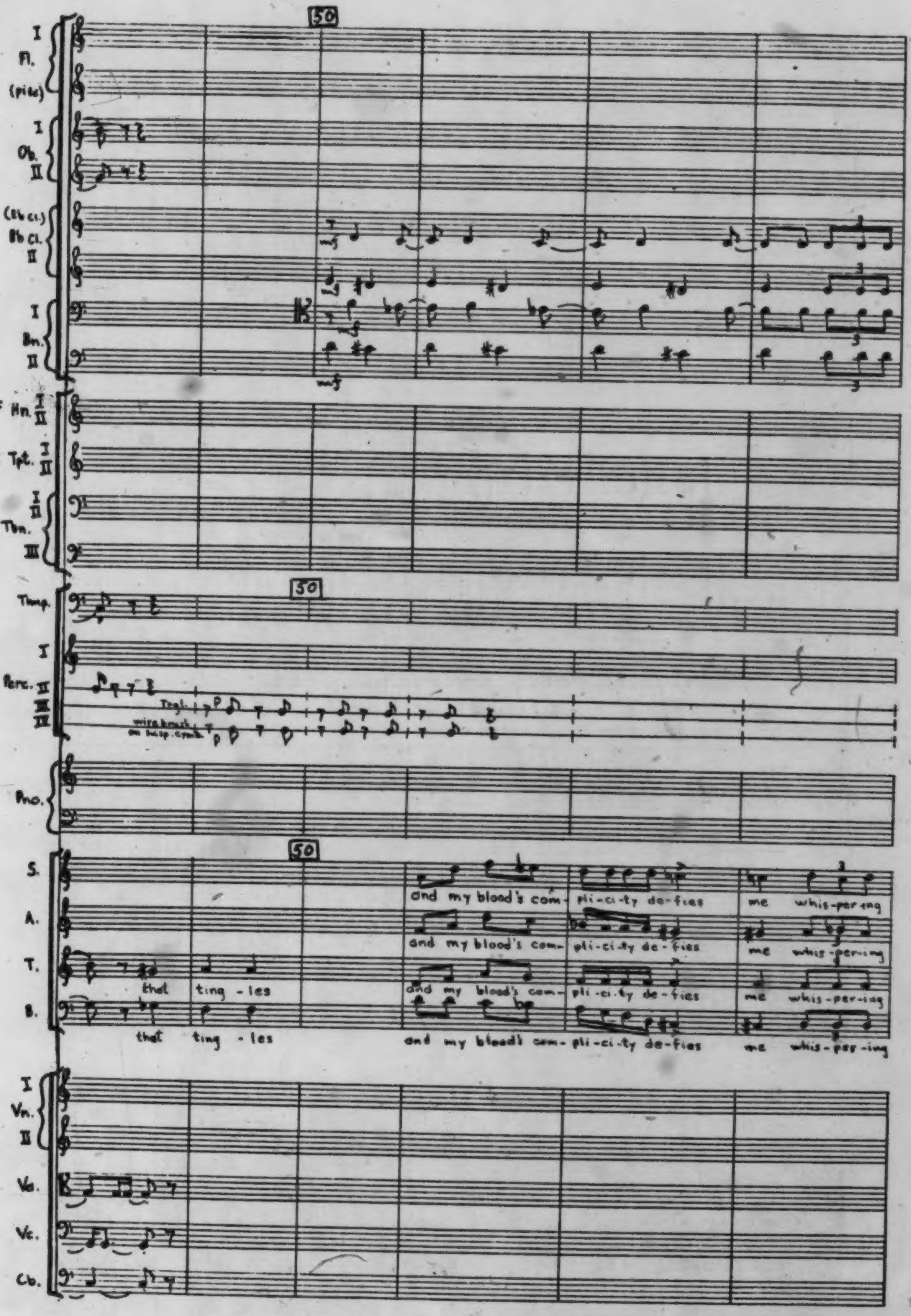

I Fl. (picc) II
I Ob. II
(Eb cl.) Bb Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
I Vn. II
Va.
Vc.
Cb.
22
22
22
22
r.h. 8va
p
mf
mf
mp
ff
ff
f
sky
sky
sky
sky
the green smell of grass
the green smell of grass

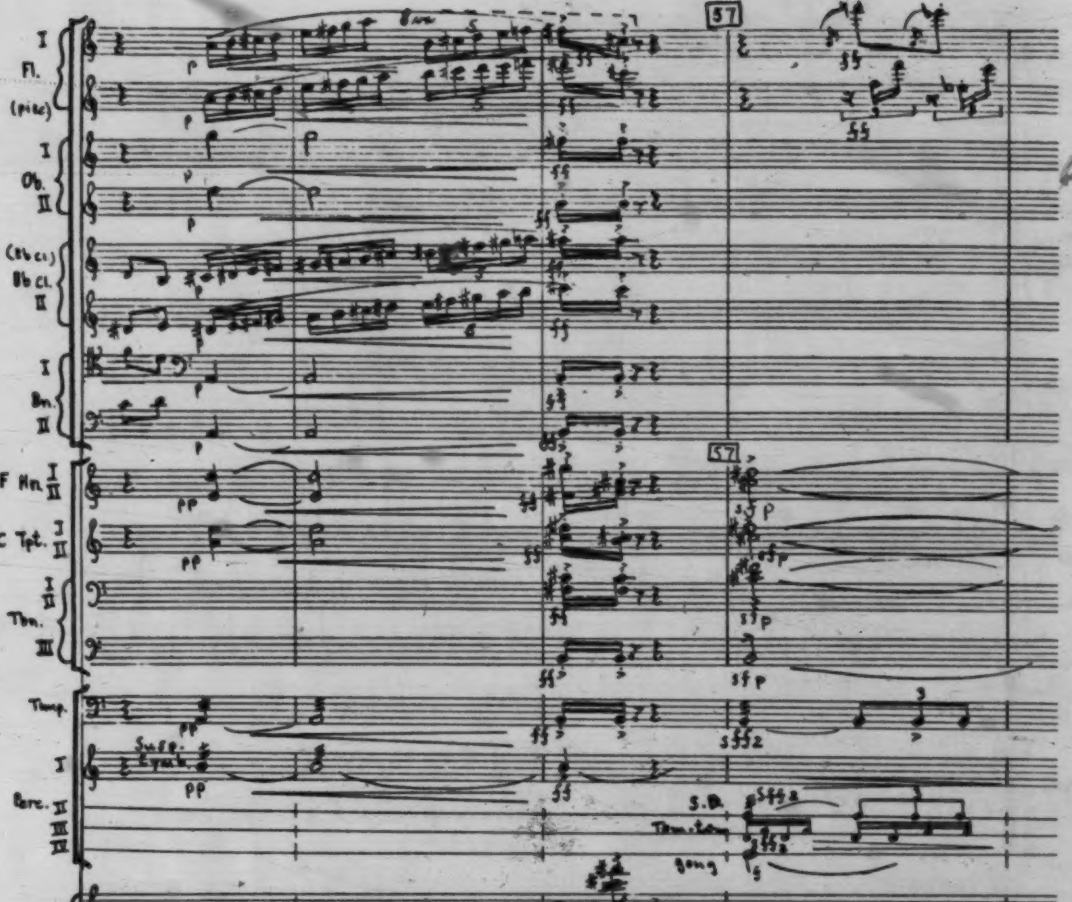

25
I
Fl.
(picc)
I
Ob.
II
(Eb cl.)
Bb Cl.
II
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Tmp.
I
Perc. II
III
IV
Pno.
pp
Ped.
S.
ri - ses, A - pril.
A.
ri - ses, A - pril.
I hear the breath of dawn
T.
A - pril.
B.
A - pril.
25
I
Vn.
II
Va.
Vc.
Div.
sim.
Cb.
Pizz.
pp

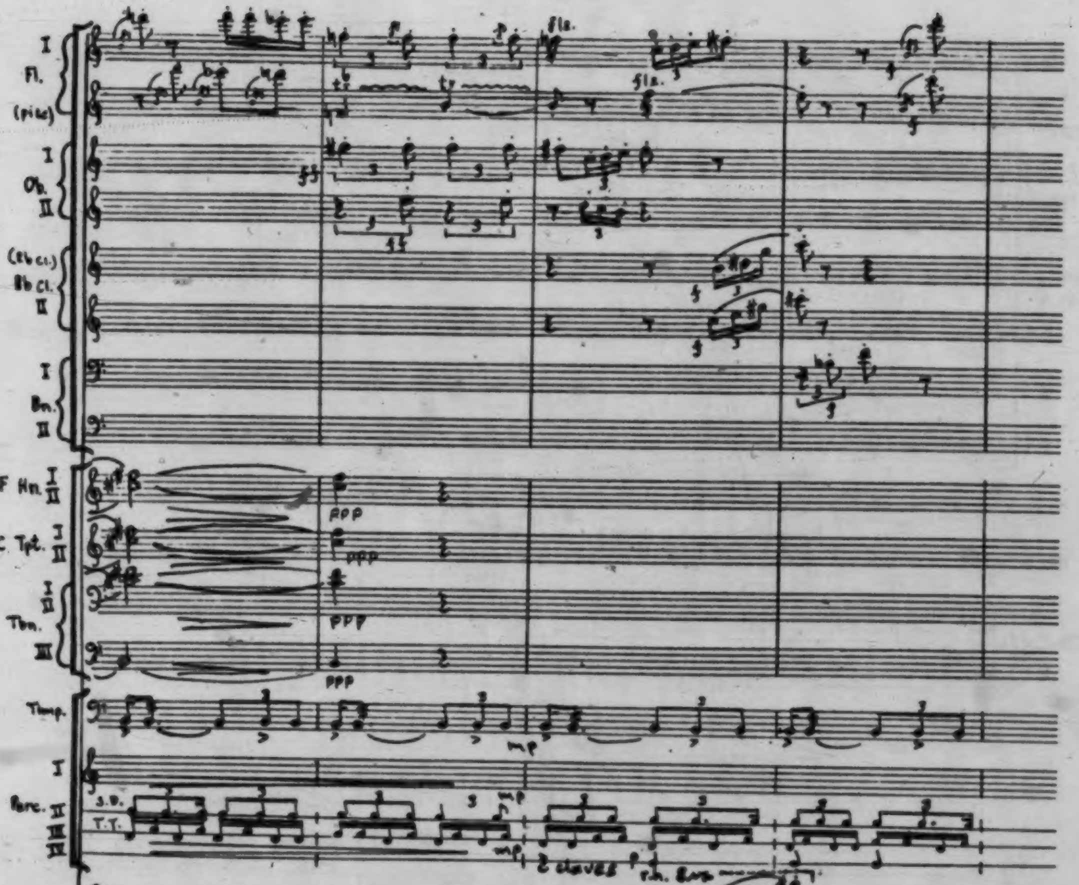

33
I Fl. (picc)
I Ob. II
(Eb Cl.) Bb Cl. II
I Bn. II
p
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
A.
T.
B.
mf
I hear the sun's song
stir-ring the white clouds of my cur- tain
mp
the breath of dawn
I Vn. II
Va.
Vc.
Cb.
p

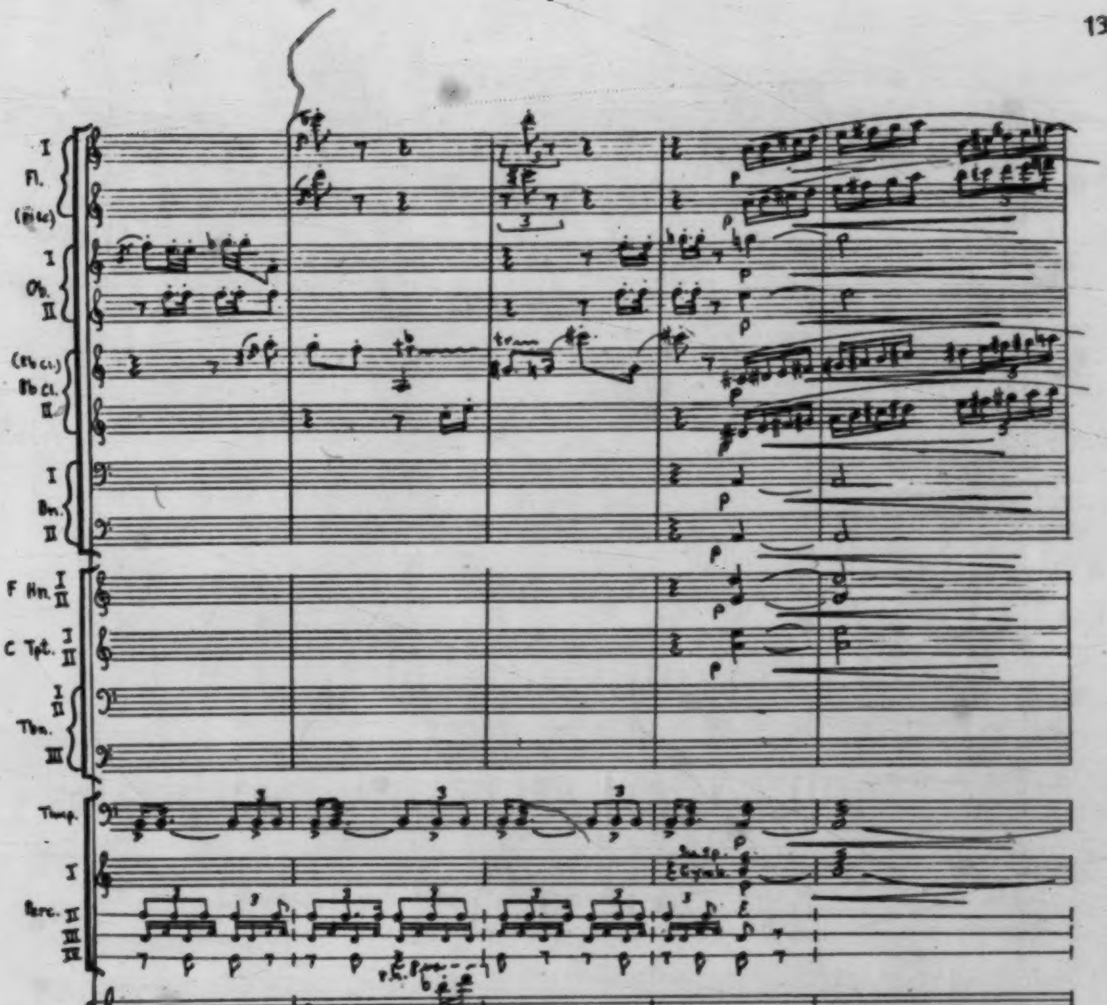

38
I Fl. (picc)
I Ob. II
(Eb cl.) Bb Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
maracas
Pno.
S.
on my me - lo - di - ous shut - ters
A.
the green smell of grass
forgotten
T.
feel a brea -
B.
forgotten
feel a brea -
Vn. I II
Div.
Va.
Vc.
Cb.
mp
mf
ff

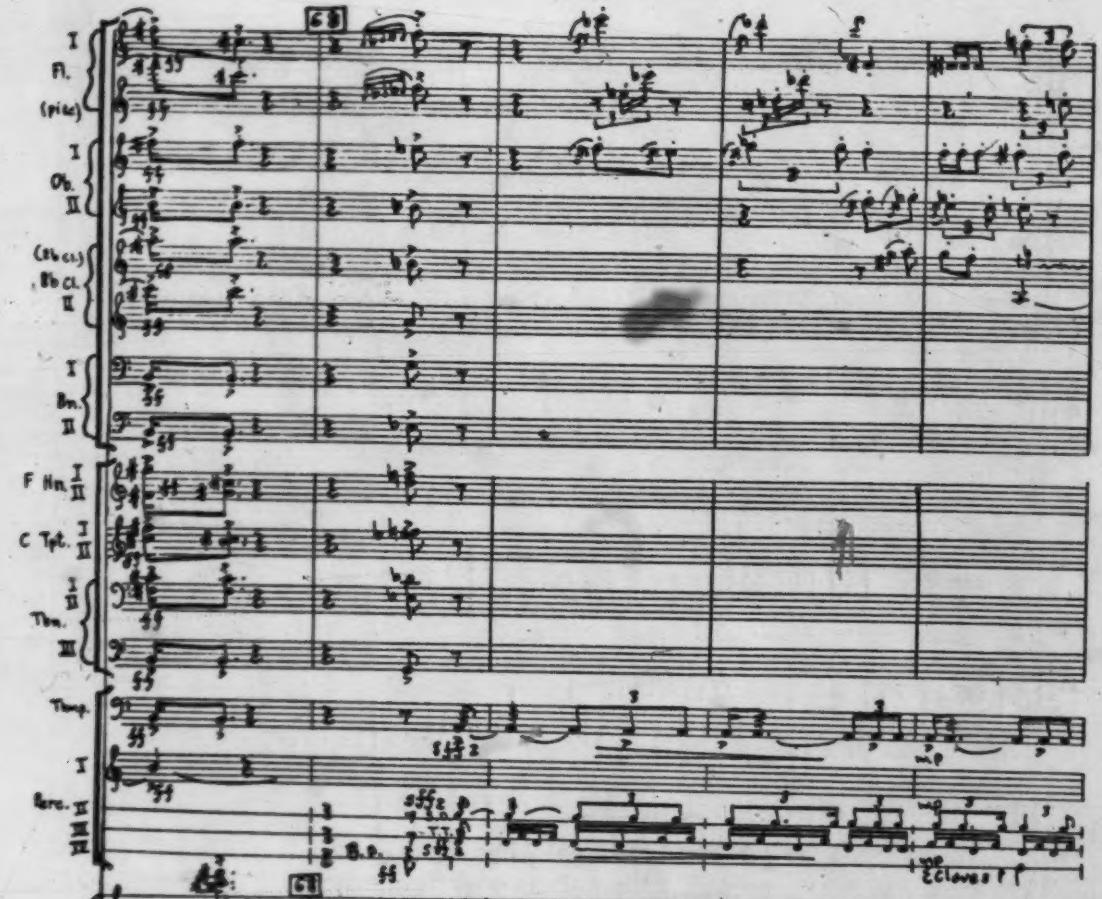

I Fl. (picc)
I Ob. II
(Eb cl.) Bb Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
ped.
8 bassa
S.
A.
T.
B.
I Vn. II
Va.
Vc.
Cb.
unis
arco
pp
mp
mf
p
thing and the me-mo-ry of Na-ëtt on my bare neck
thing and the me-mo-ry of Na-ëtt on my bare neck

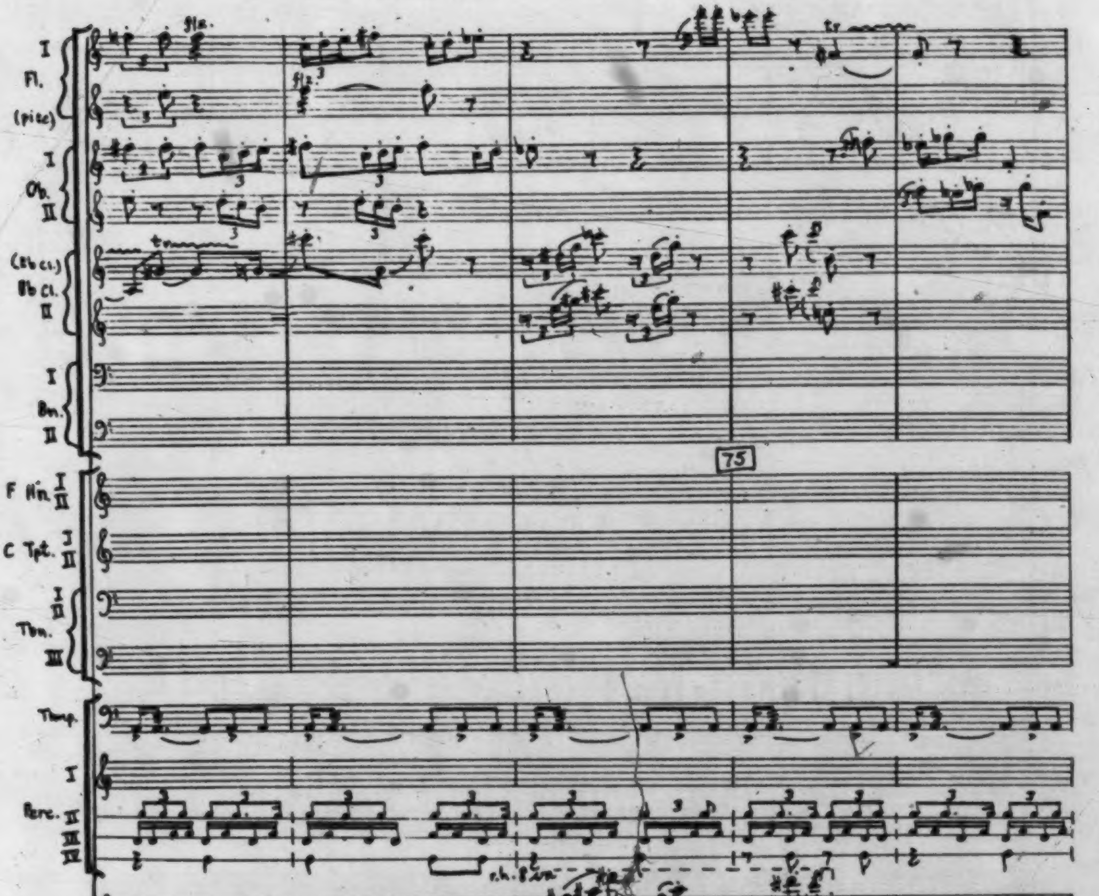

50
I Fl. (picc)
I Ob. II
(Eb cl.) Bb Cl. II
I Bn. II
mf
F Hn. I II
C Tpt. I II
I II Tbn. III
50
Timp.
I Perc. II III IV
Trgl. p
wire brush on susp. cymb. p
Pno.
50
S.
and my blood's com- pli-ci-ty de-fies me whis-per-ing
A.
and my blood's com- pli-ci-ty de-fies me whis-per-ing
T.
that ting - les and my blood's com- pli-ci-ty de-fies me whis-per-ing
B.
that ting - les and my blood's com- pli-ci-ty de-fies me whis-per-ing
I Vn. II
Va.
Vc.
Cb.

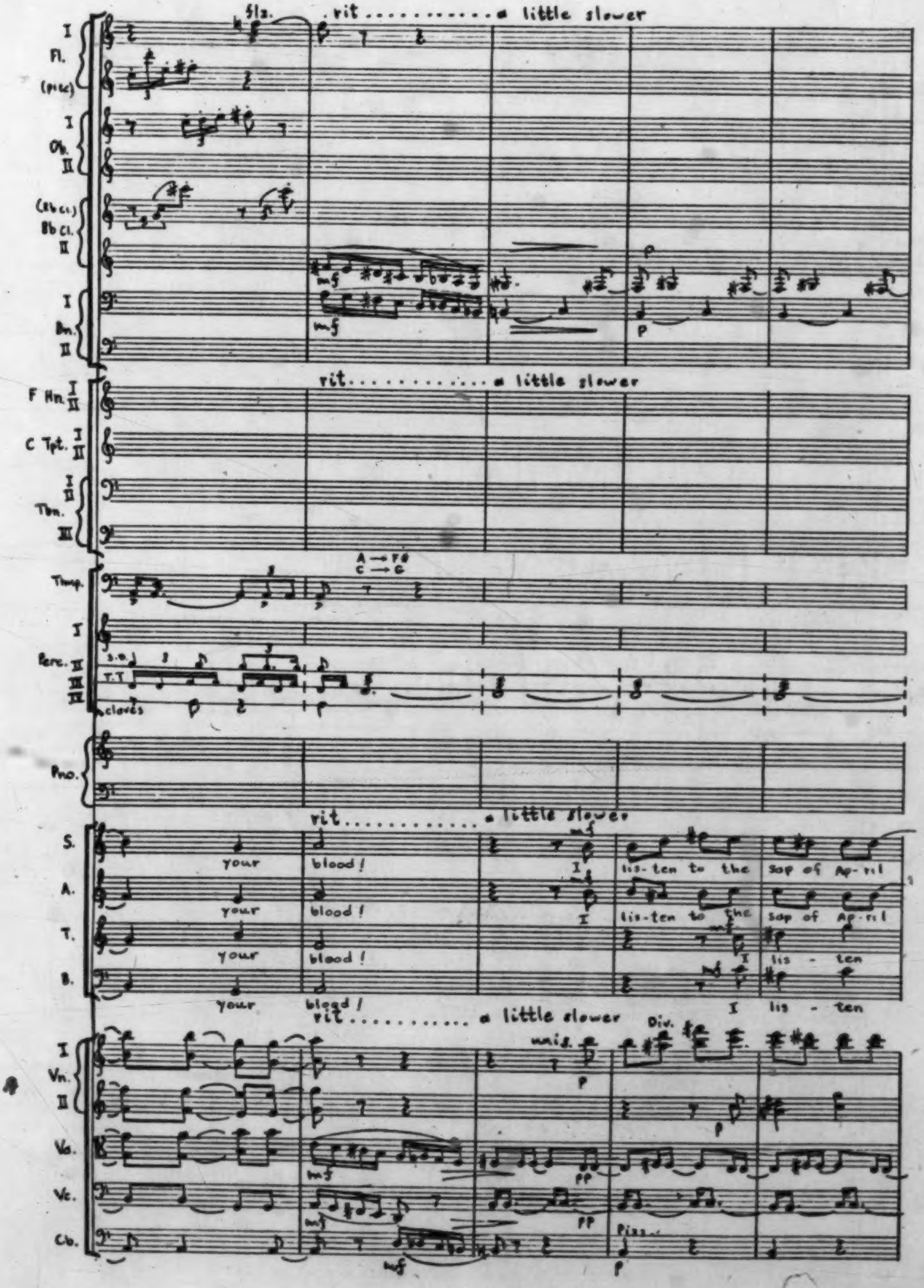

I
Fl.
(picc)
I
Ob.
II
(Eb cl.)
Bb Cl.
II
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
Susp. Cymb.
I
Perc. II
III
IV
S.D.
Tom-tom
gong
Pno.
S.
A.
T.
B.
I
Vn.
II
Va.
Vc.
Cb.
57
8va
p
pp
ff
sfp
sffz
down my veins
Lis - ten

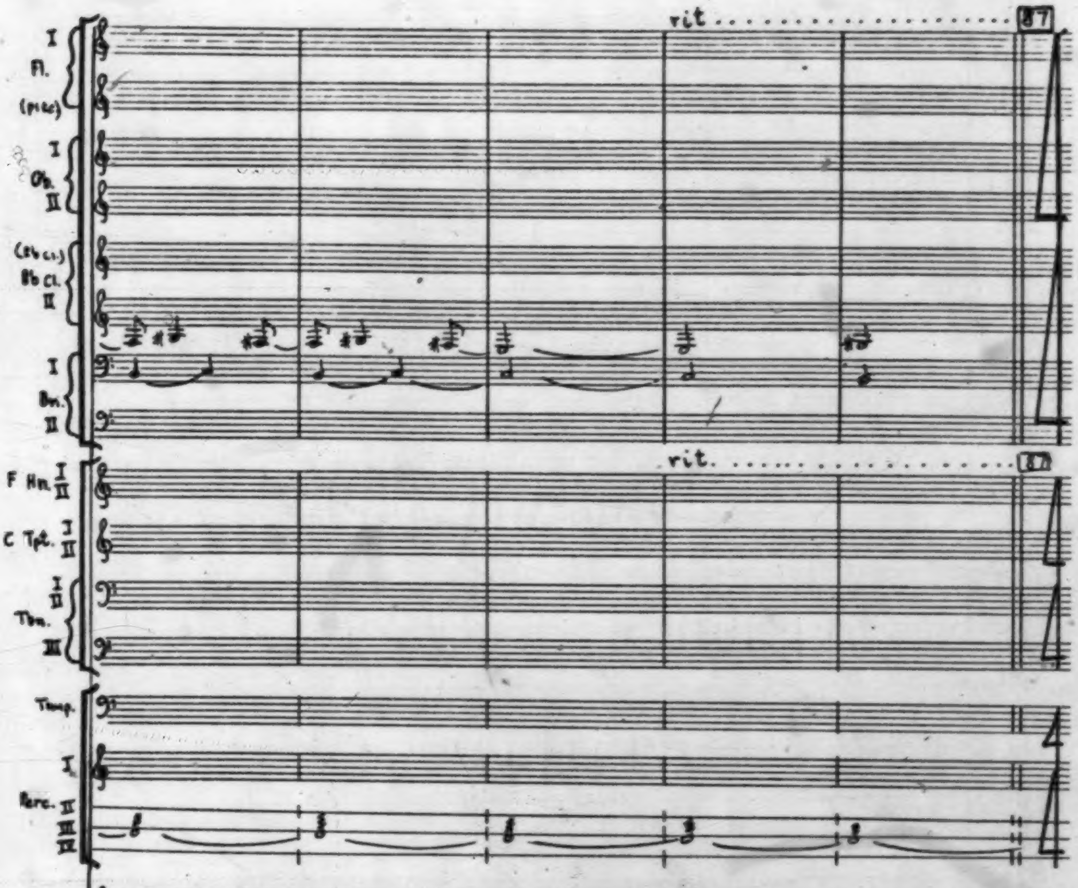

I
Fl.
(picc)
fls.
tr
I
Ob.
II
(Eb cl.)
Bb Cl.
II
I
Bn.
II
F Hn. I II
C. Tpt. I II
I II
Tbn.
III
ppp
Timp.
mp
I
Perc. II III IV
S.D.
T.T.
claves
Pno.
S.
A.
T.
B.
pp
to the mes-sage of
I
Vn.
II
Va.
Vc.
Cb.

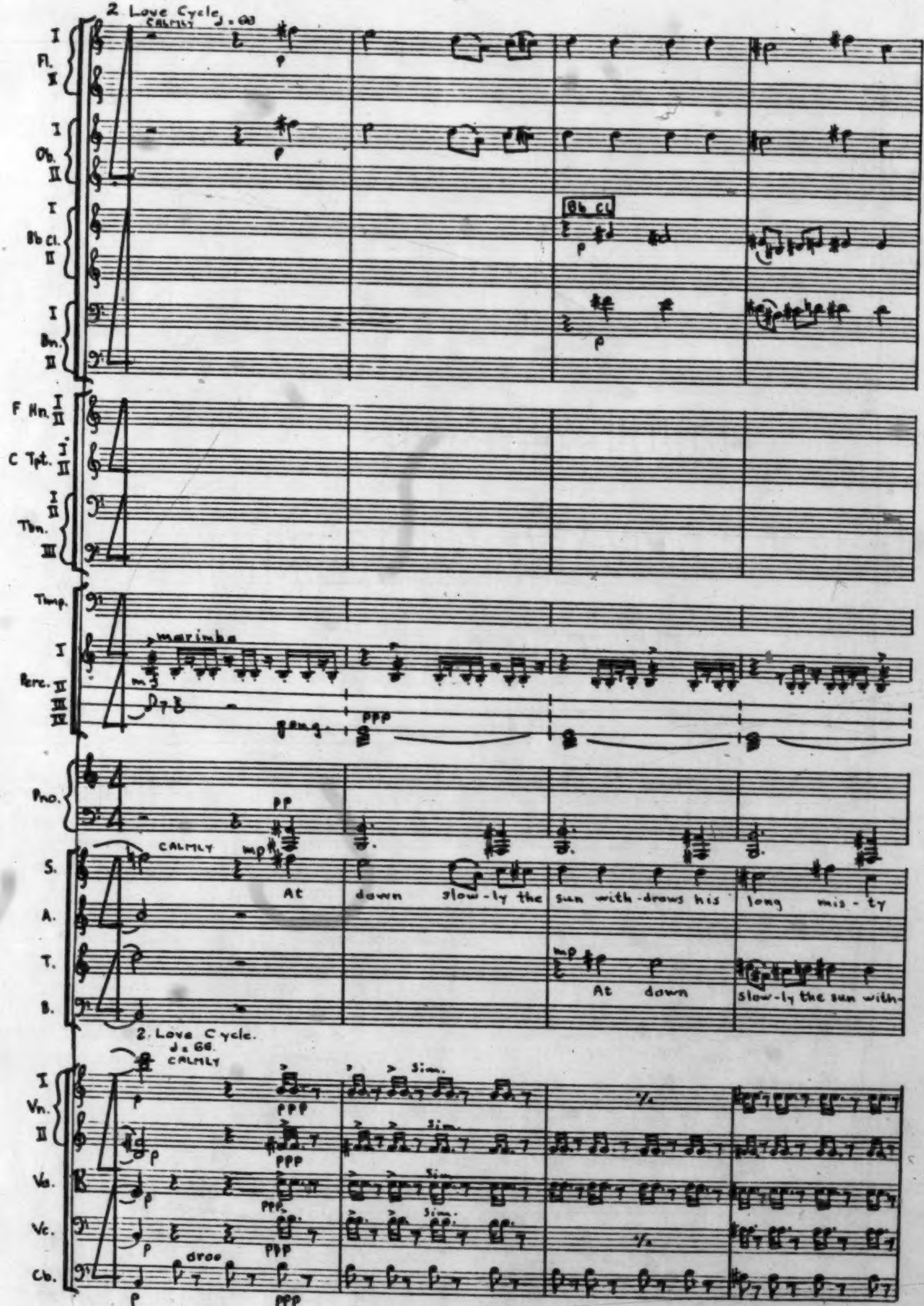

I
Fl.
(Picc)
I
Ob.
II
(Eb Cl.)
Bb Cl.
II
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II
III
IV
Susp. Cymb.
Pno.
S.
Spring from an-oth-er age on-oth-er con-ti-nent
A.
Spring from an-oth-er age on-oth-er con-ti-nent
T.
Spring from an-oth-er age on oth-er con-ti-nent
B.
Spring from an-oth-er age on-oth-er con-ti-nent
I
Vn.
II
Va.
Vc.
Cb.
tr
p
ff
3

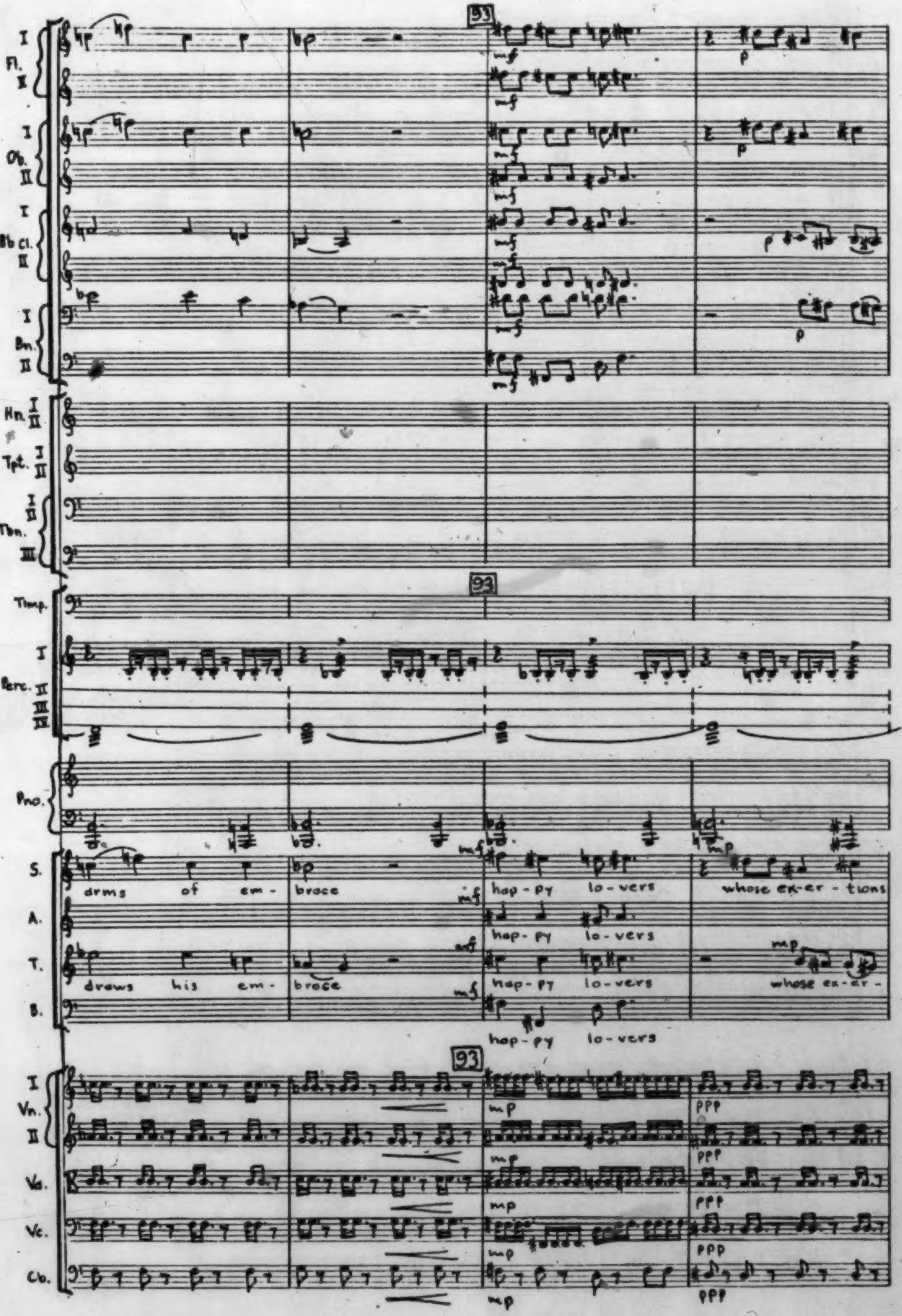

68
Fl. I
(picc)
Ob. I
Ob. II
(Eb cl.)
Bb Cl. II
Bn. I
Bn. II
F Hn. I II
C Tpt. I II
Tbn. I II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
T.T.
B.D.
Claves
Pno.
S.
A.
T.
B.
Lis - ten
to the
Vn. I
Vn. II
Va.
Vc.
Cb.
Div.
ff
sff
f
mp
pp

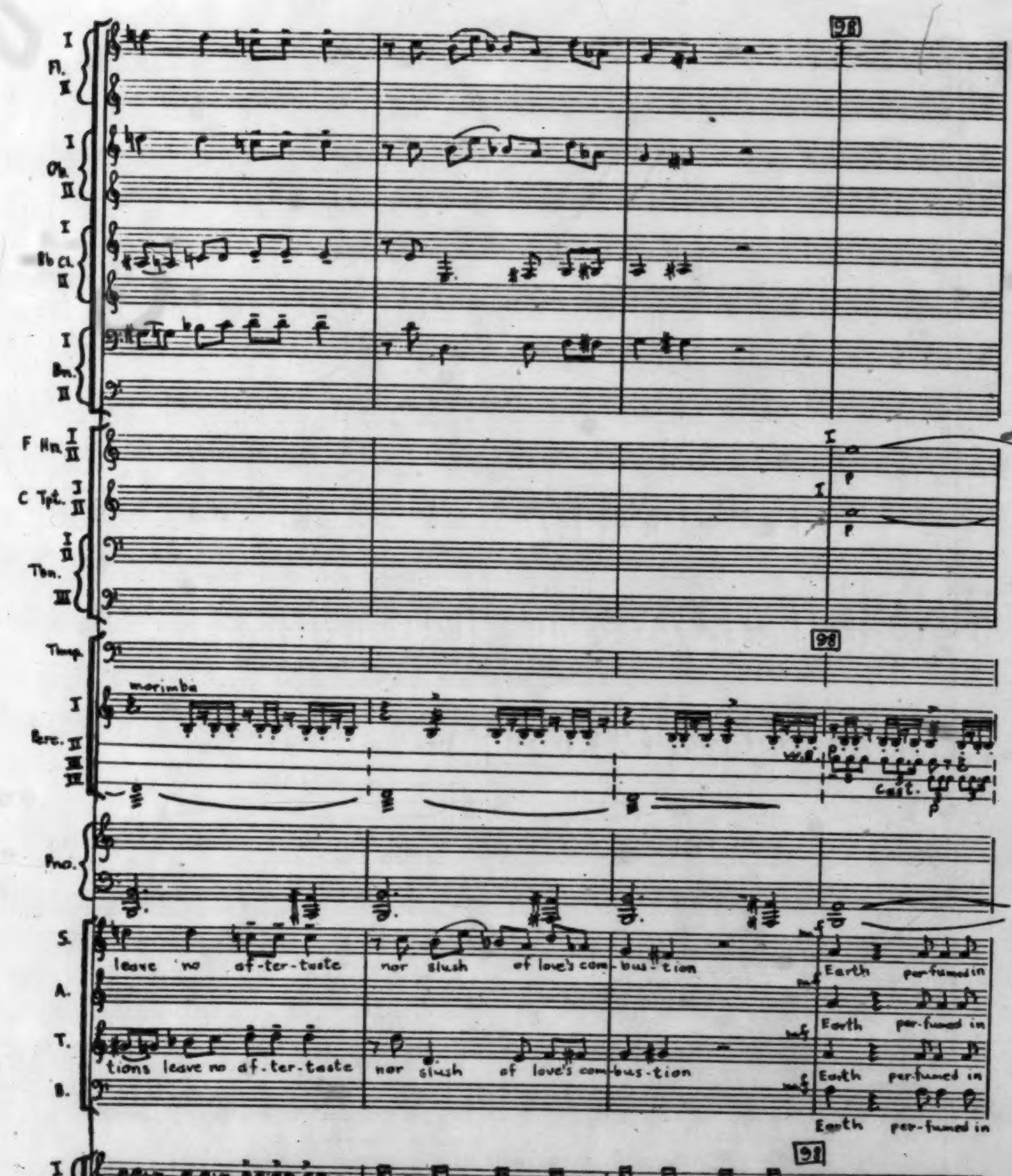

I Fl. (picc)
fltz.
tr
I Ob. II
(Eb cl.) Bb Cl. II
I Bn. II
75
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
r.h. 8va
Pno.
S. mes-sage from dis - tant Af - ri - ca and the song of
A. mes-sage from dis - tant Af - ri - ca and the song of
T. mes-sage from dis - tant Af - ri - ca and the song of
B. mes-sage from dis - tant Af - ri - ca and the song of
I Vn. II
Va.
Vc.
unis.
Cb.

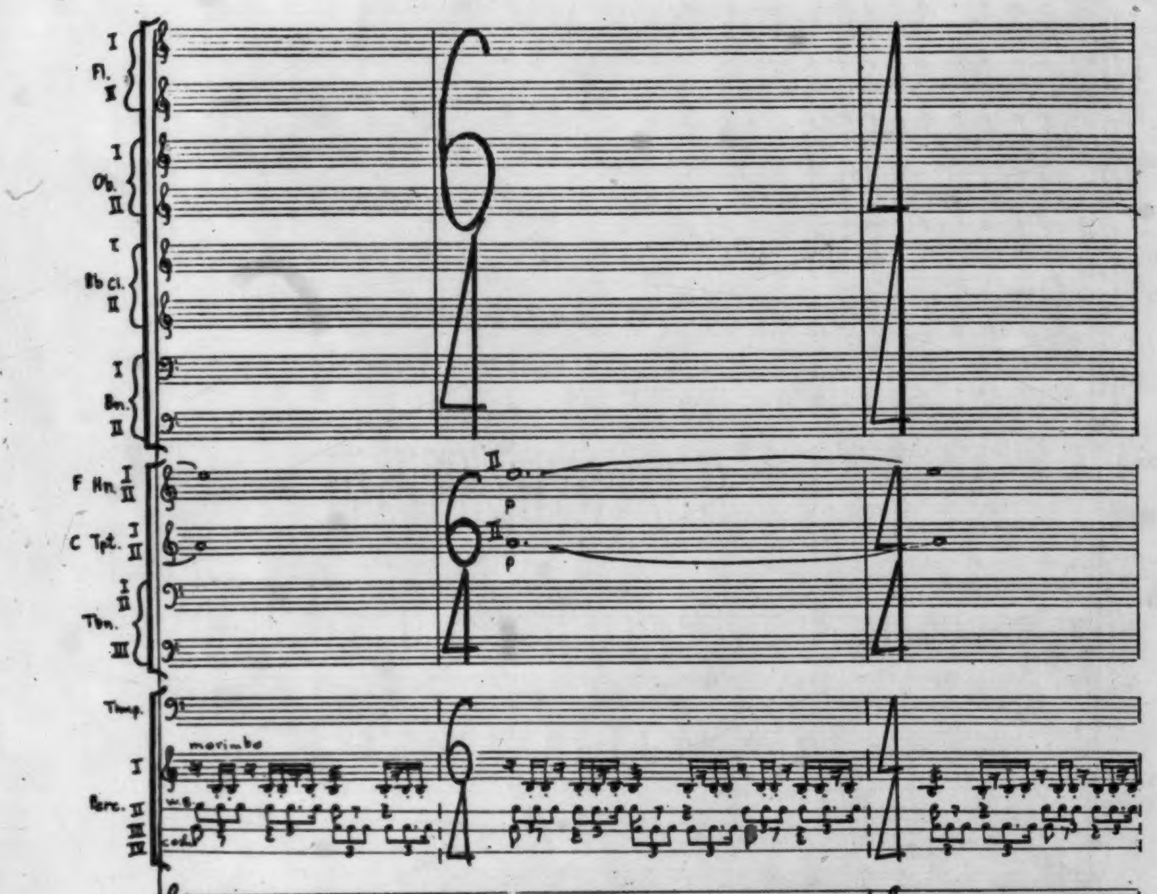

flz.
rit. . . . . a little slower
I
Fl.
(picc)
I
Ob.
II
(Eb cl.)
Bb Cl.
II
I
Bn.
II
mf
mf
p
p
rit. . . . . a little slower
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
A → F#
C → G
p
I
Perc. II
III
IV
S.D.
T.T.
claves
Pno.
rit. . . . . a little slower
S.
your blood!
I listen to the sap of April
A.
your blood!
I listen to the sap of April
T.
your blood!
mf
I lis - ten
B.
your blood!
mf
I lis - ten
rit. . . . . a little slower
Div.
unis.
I
Vn.
II
p
p
Va.
mf
pp
Vc.
mf
pp
Cb.
mf
Pizz.
p

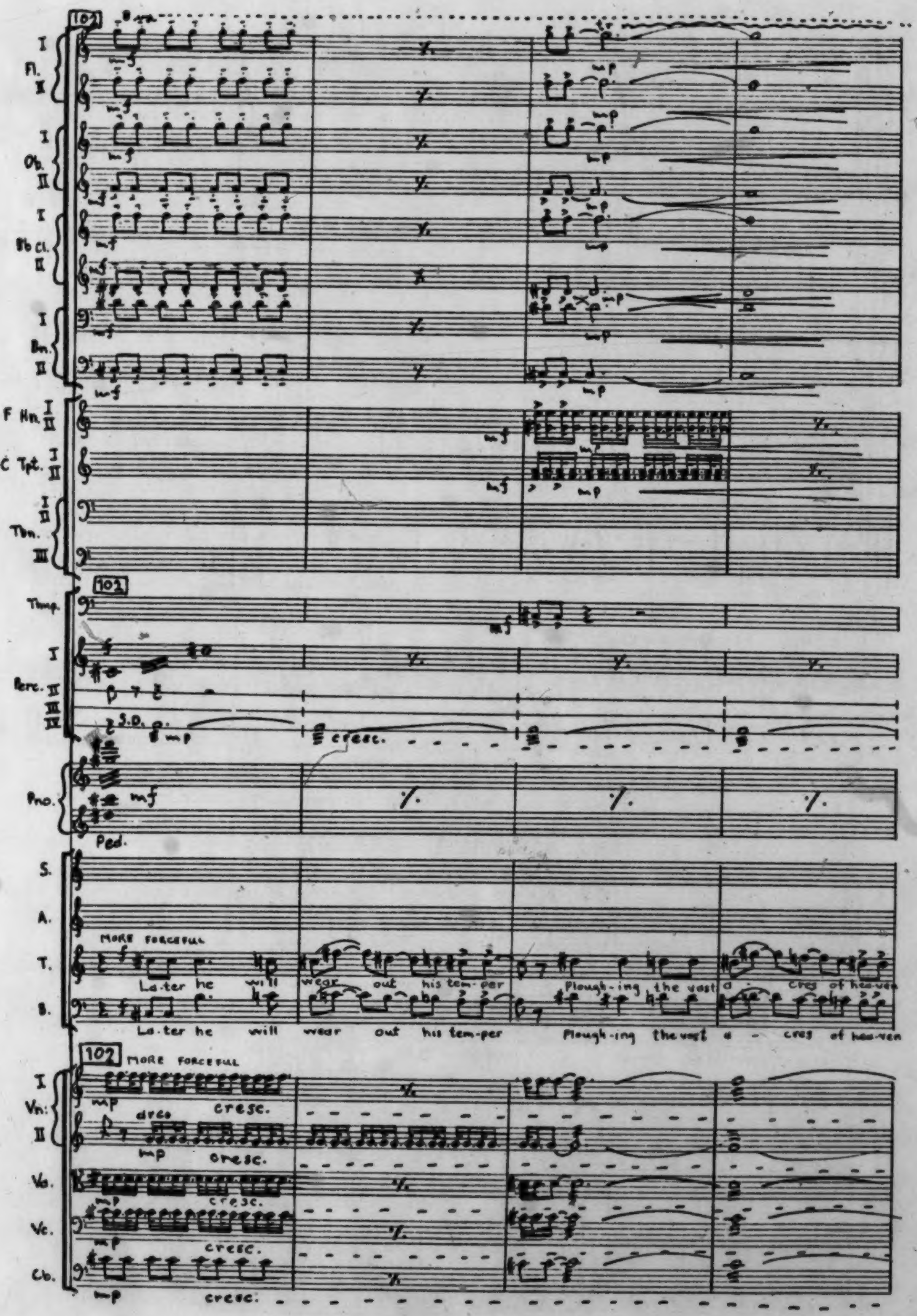

rit.
37
I Fl. (Picc)
I Ob. II
(Eb Cl.) Bb Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S. sap of Ap - ril sing - ing in your veins.
A. sap of Ap - ril sing - ing in your veins.
T. to the sap of Ap - ril sing - ing in your veins.
B. to the sap of Ap - ril sing - ing in your veins.
I Vn. II
Va.
Vc.
Cb.

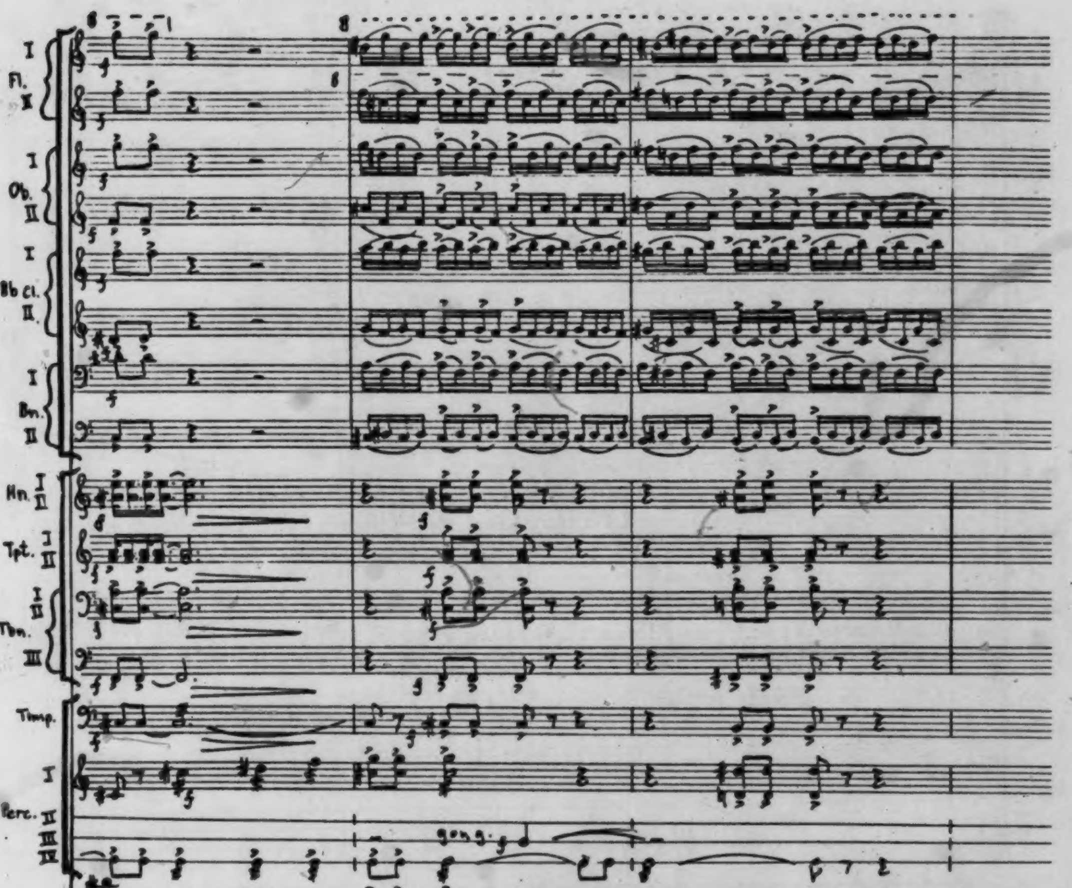

2. Love Cycle
CALMLY ♩ = 60
I Fl. II
I Ob. II
I Bb Cl. II
Ob. Cl.
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
marimba
gong
Pno.
S.
A.
T.
B.
CALMLY
At dawn slow-ly the sun with-draws his long mis-ty
At dawn slow-ly the sun with-
2. Love Cycle.
♩ = 66
CALMLY
I Vn. II
Va.
Vc.
Cb.
Sim.
drop
p
pp
ppp
mp

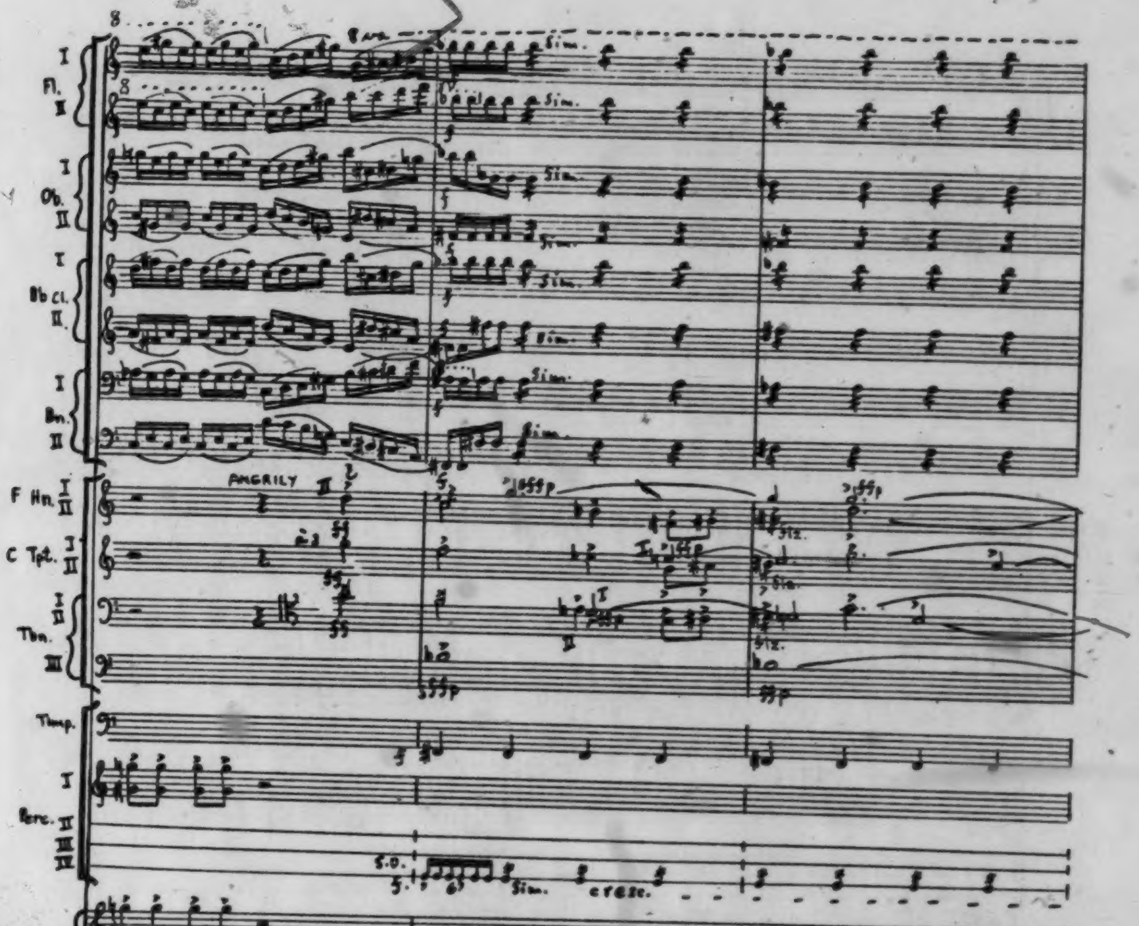

93
Fl. I II
Ob. I II
Bb Cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
Vn. I II
Va.
Vc.
Cb.
mf
p
mp
ppp
arms of em - brace
hap - py lo - vers
whose ex - er - tions
draws his em - brace
whose ex - er -

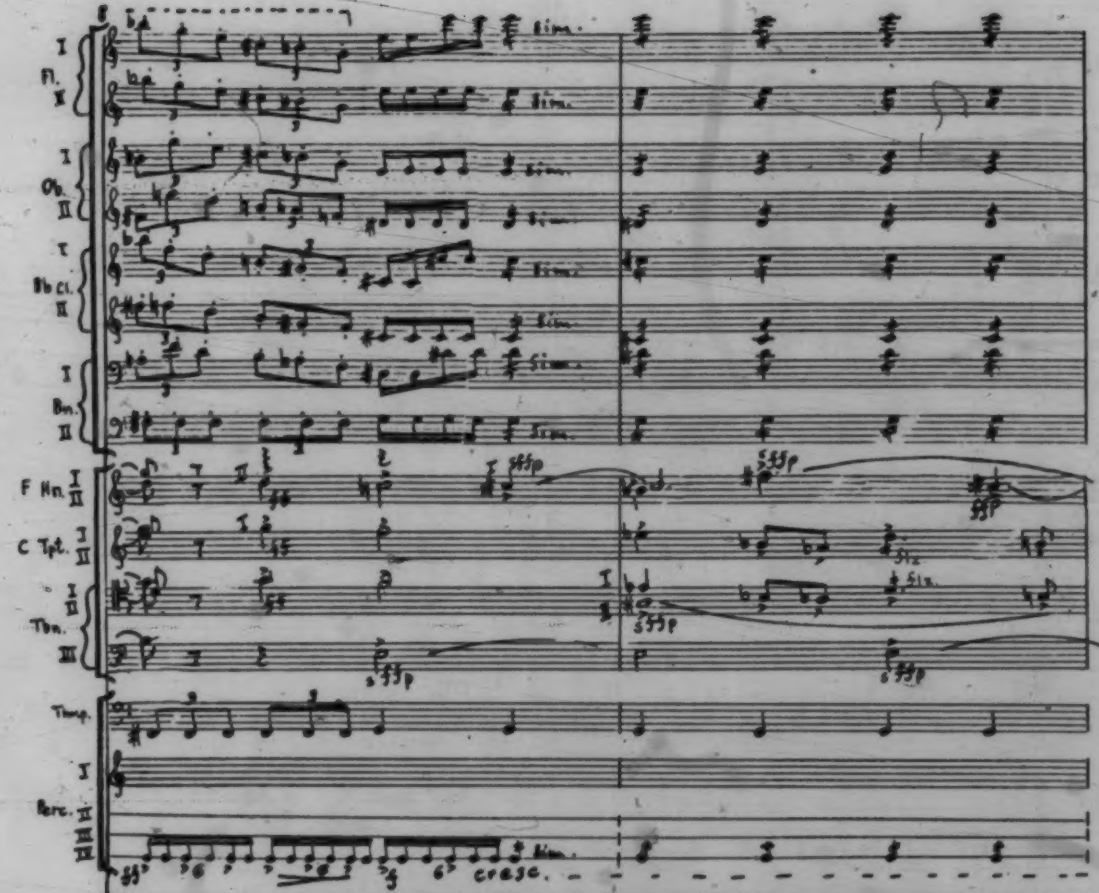

98
I
Fl.
II
I
Ob.
II
I
B♭ Cl.
II
I
Bn.
II
F Hn. I II
C Tpt. I II
I
Tbn. II
III
Timp.
morimba
I
Perc. II
III
IV
W.B.
Cast.
Pno.
S.
leave no af-ter-taste nor slush of love's com-bus-tion
Earth perfumed in
A.
Earth per-fumed in
T.
tions leave no af-ter-taste nor slush of love's com-bus-tion
Earth perfumed in
B.
Earth per-fumed in
I
Vn.
II
Va.
Vc.
Cb.
finger tap on instrument
finger tap on instrument
p
mf

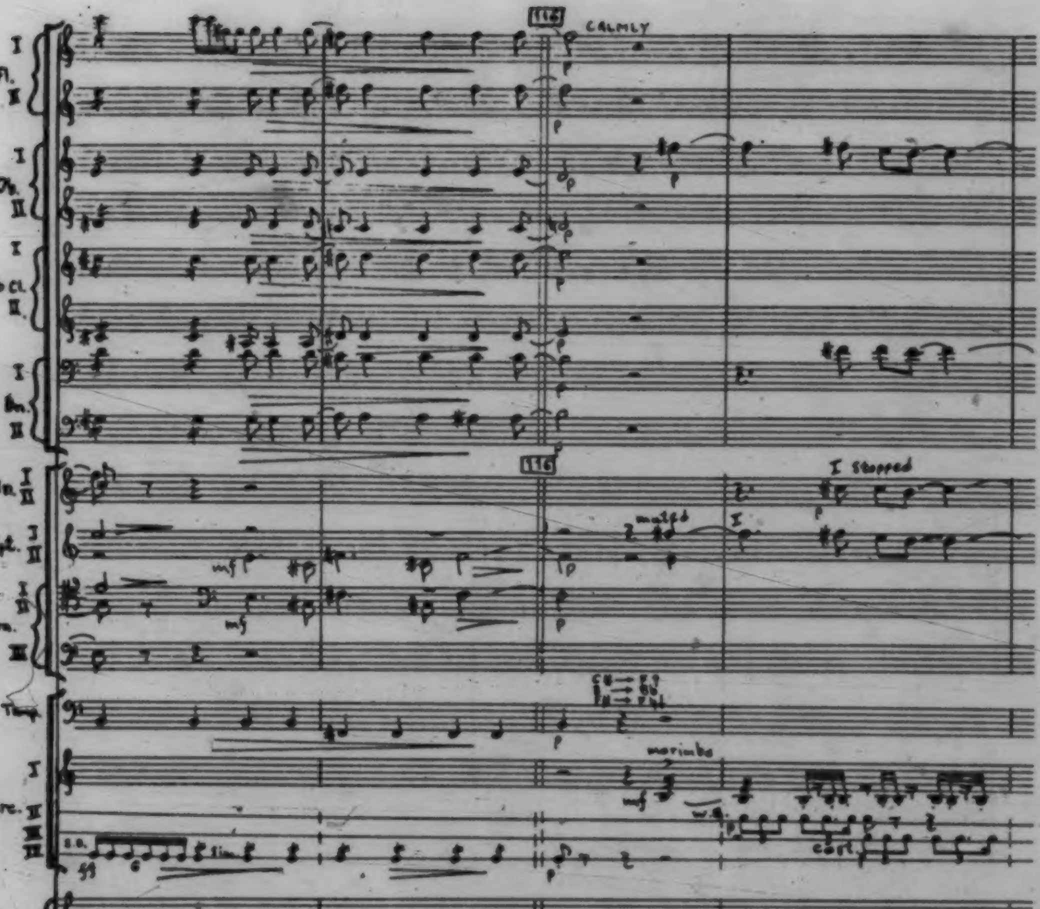

I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
marimba
I Perc. II III IV
wb.
cowb.
Pno.
S. dew - drop fra - grance wakes to whis-pers of soft - eyed light
A. dew - drop fra - grance wakes to whis-pers of soft - eyed light
T. dew - drop fra - grance wakes to whis-pers of soft - eyed light
B. dew - drop fra - grance wakes to whis-pers of soft - eyed light
I Vn. II
Va.
Vc.
Cb.
6/4
4/4
II
p

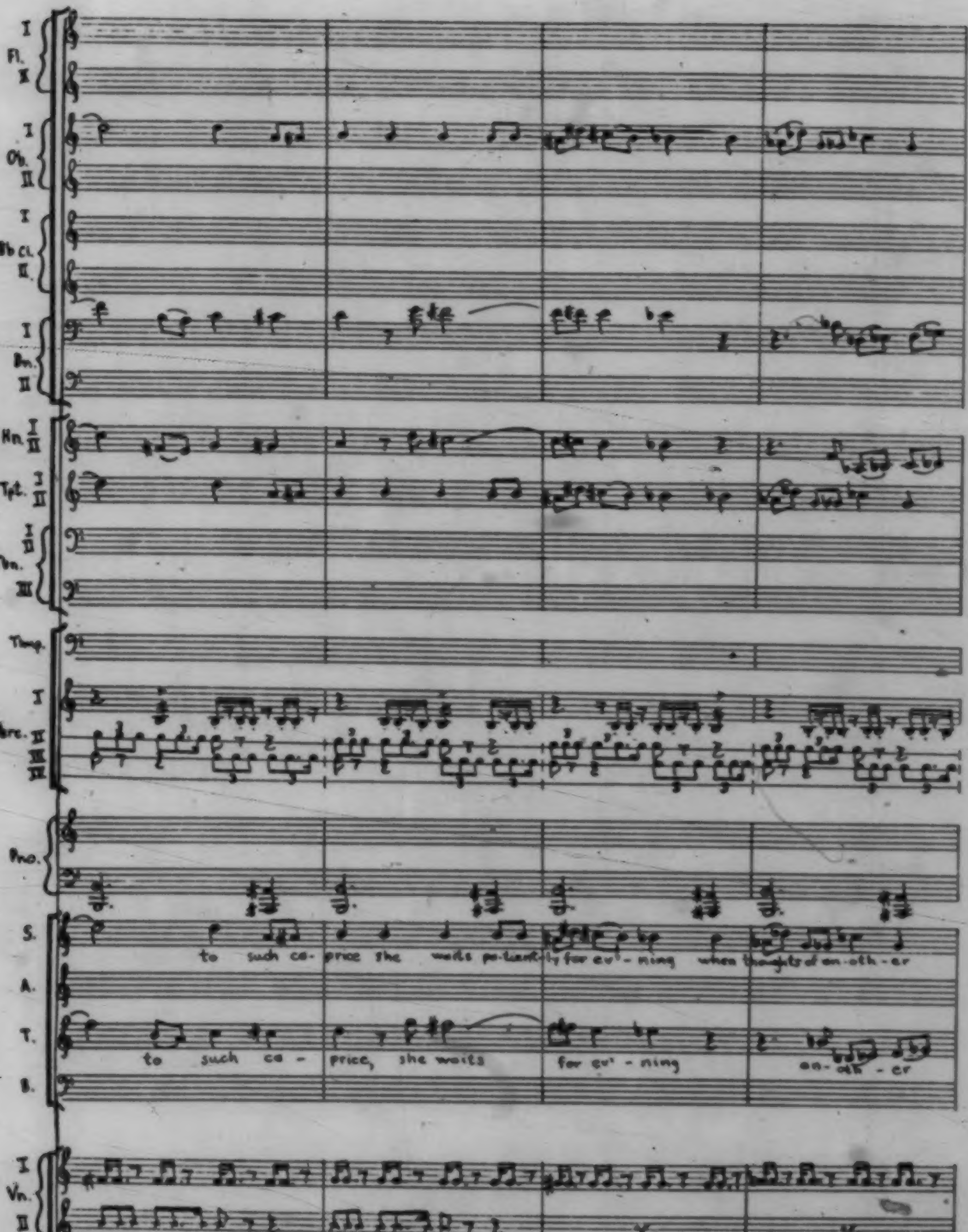

102
8va
Fl. I
Fl. II
Ob. I
Ob. II
B♭ Cl. I
B♭ Cl. II
Bn. I
Bn. II
F Hn. I II
C Tpt. I II
Tbn. I II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
S.D.
Pno.
Ped.
S.
A.
T.
B.
MORE FORCEFUL
Later he will wear out his temper Ploughing the vast acres of heaven
Vn. I
Vn. II
Va.
Vc.
Cb.
arco
mf
mp
cresc.

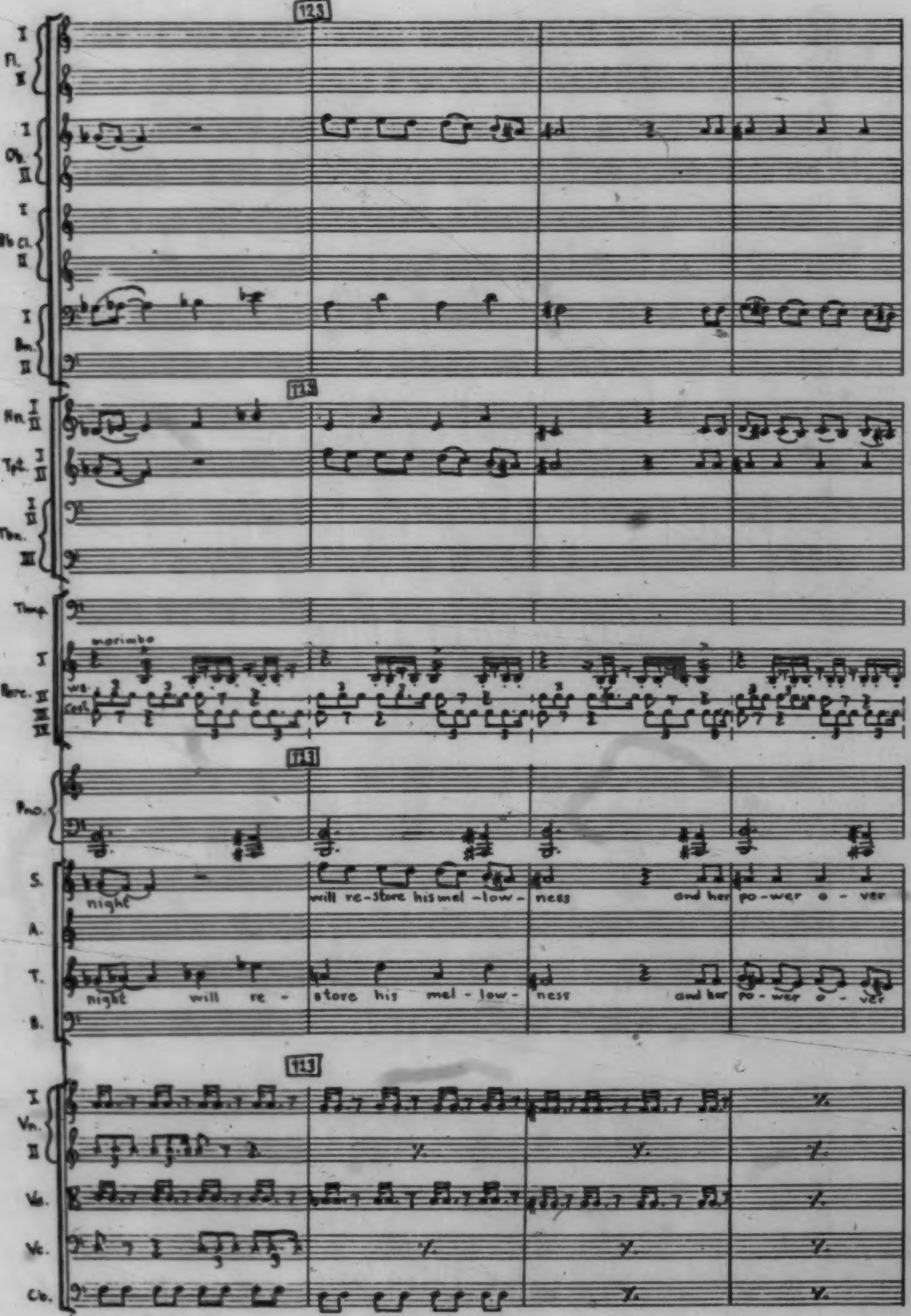

Fl. I II
Ob. I II
Bb Cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
gong
Pno.
S.
and take it out of her in bur - - ning darts of
A.
and take it out of her in bur - - ning darts of
T.
and take it out of her in bur - - ning darts of
B.
and take it out of her in bur - - ning darts of
Vn. I II
Div.
Va.
Div.
Vc.
Div.
Cb.

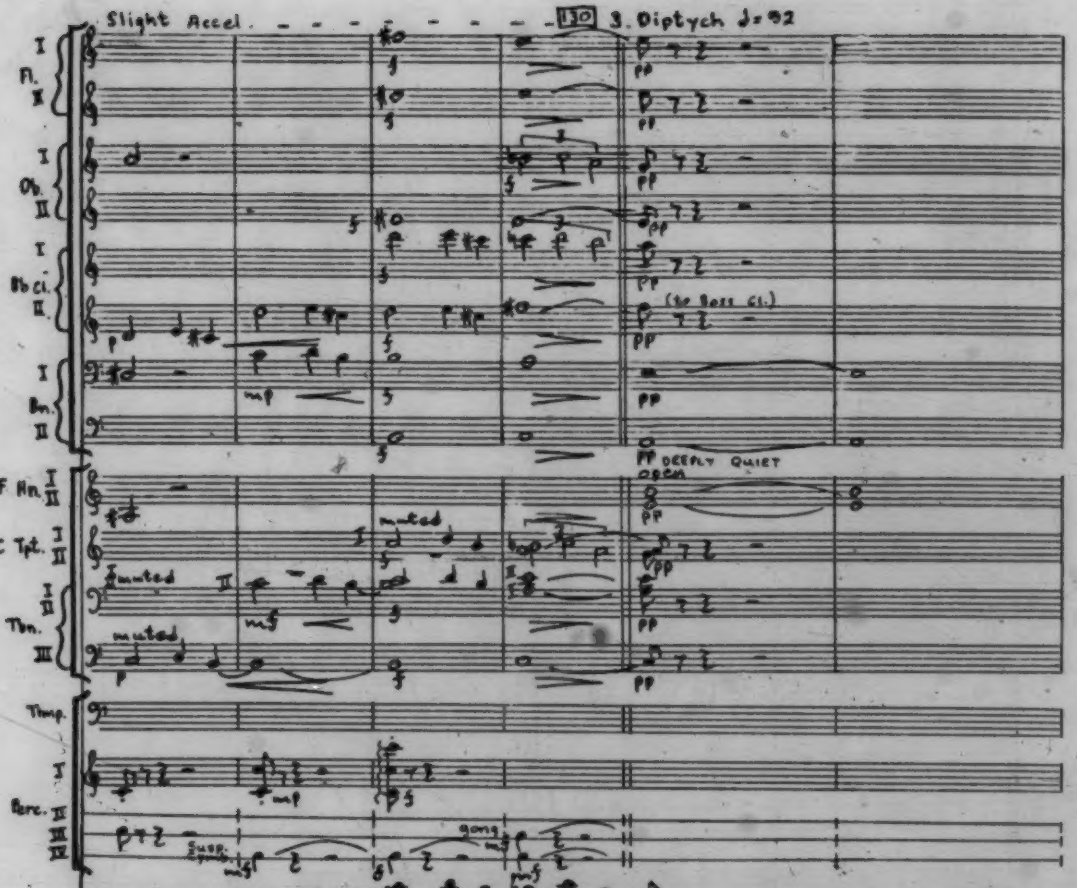

8
8va
sim.
I
Fl.
II
I
Ob.
II
I
Bb Cl.
II
I
Bn.
II
ANGRILY
F Hn. I II
C Tpt. I II
Tbn. I II
III
sfz
sfffp
ffp
Timp.
I
Perc. II
III
IV
S.D.
cresc.
Pno.
110
S.
A.
T.
B.
an - ger
110 ANGRILY
unis.
I
Vn.
II
Va.
Vc.
Cb.

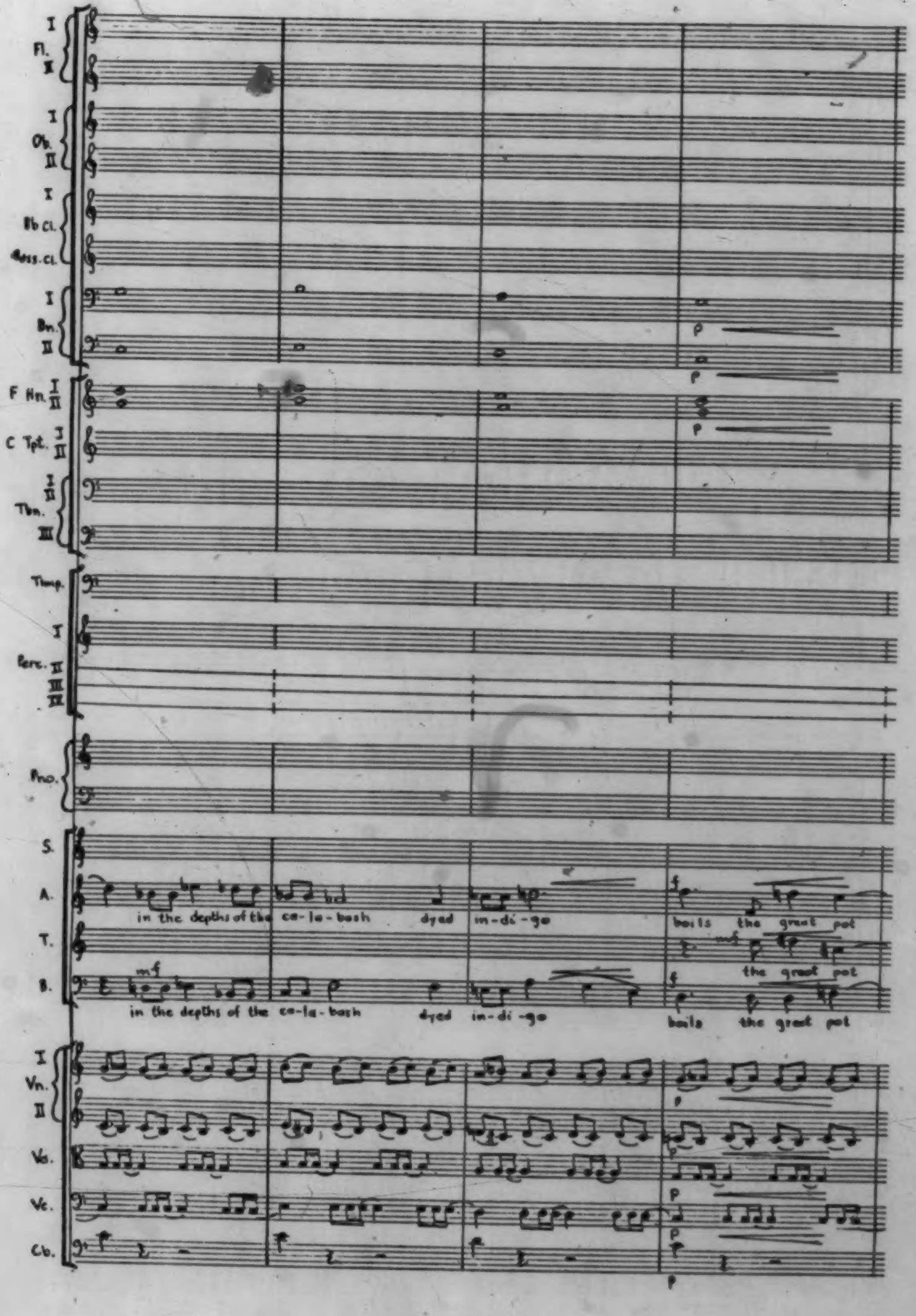

I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
A.
T.
B.
I Vn. II
Va.
Vc.
Cb.
sim.
sffp
sfz
cresc.

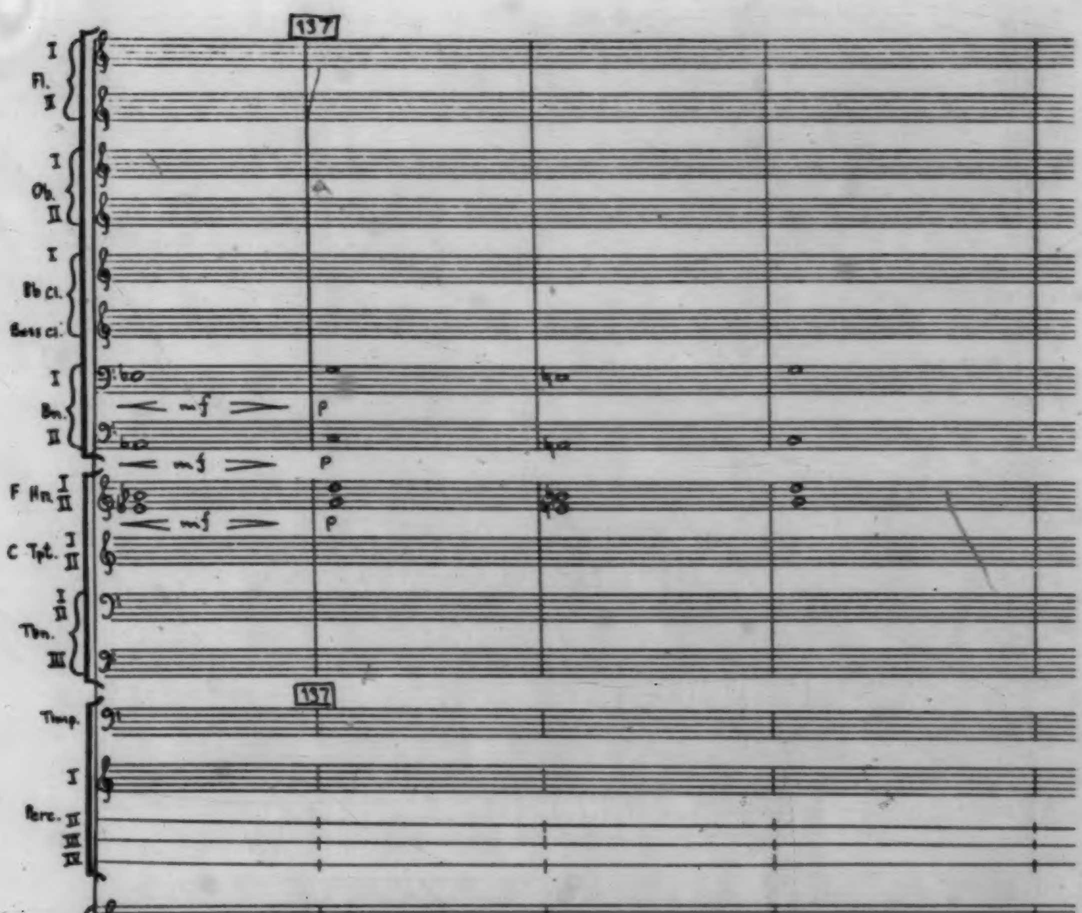

116
CALMLY
Fl. I II
Ob. I II
Bb Cl. I II
Bn. I II
F Hn. I II
I stopped
C Tpt. I II
muted
Tbn. I II III
mf
Timp.
marimba
Perc. I II III IV
sim.
Pno.
pp
S.
mp
Long
ac - cus - tomed
A.
T.
ac - cus - tomed
B.
Vn. I II
Va.
Vc.
Cb.
sim.
mf
ppp
p

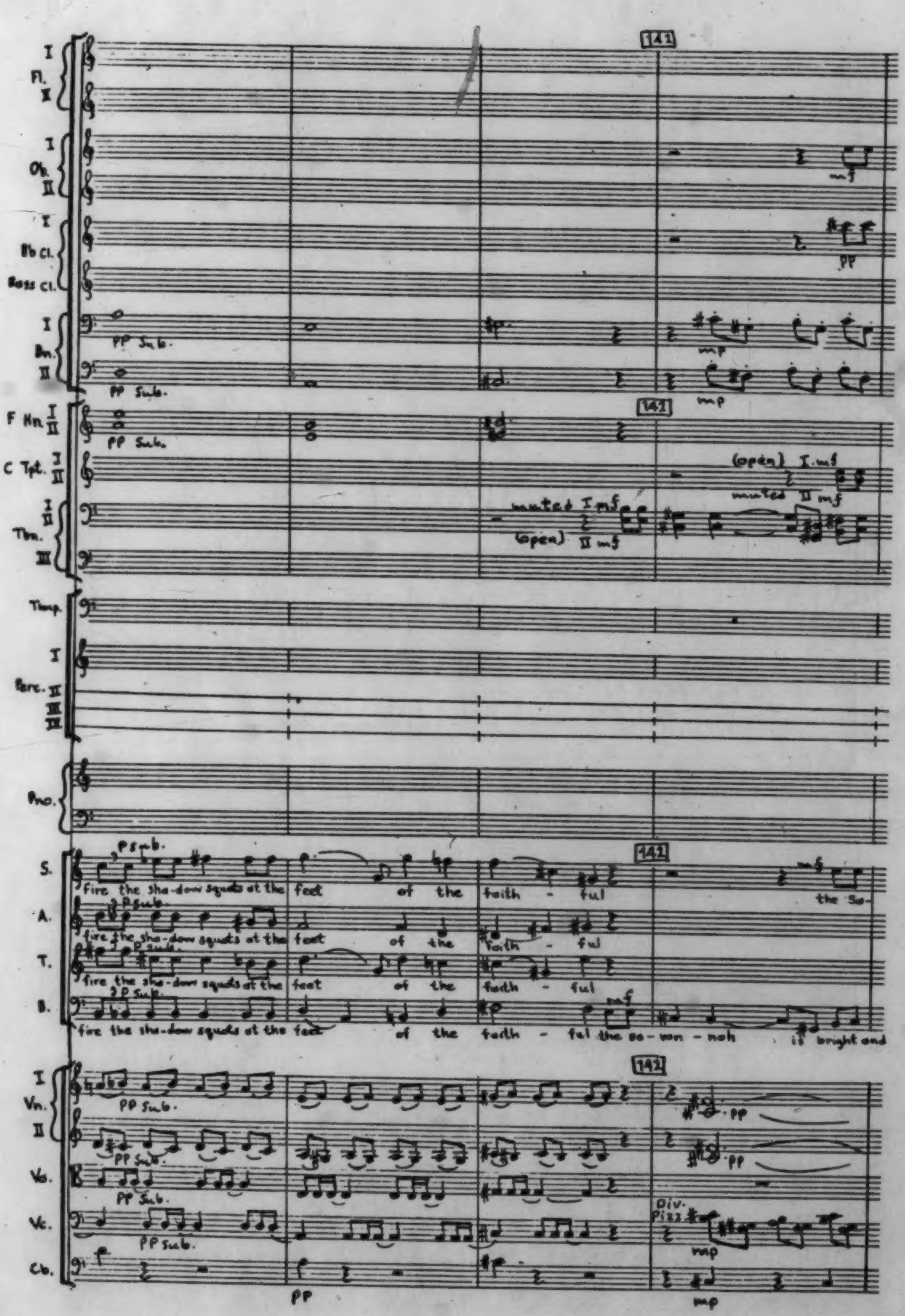

I Fl. II
I Ob. II
I B♭ Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
to such ca-price she waits pa-tient-ly for ev'-ning when thoughts of an-oth-er
A.
T.
to such ca - price, she waits for ev'-ning an-oth-er
B.
I Vn. II
Va.
Vc.
Cb.

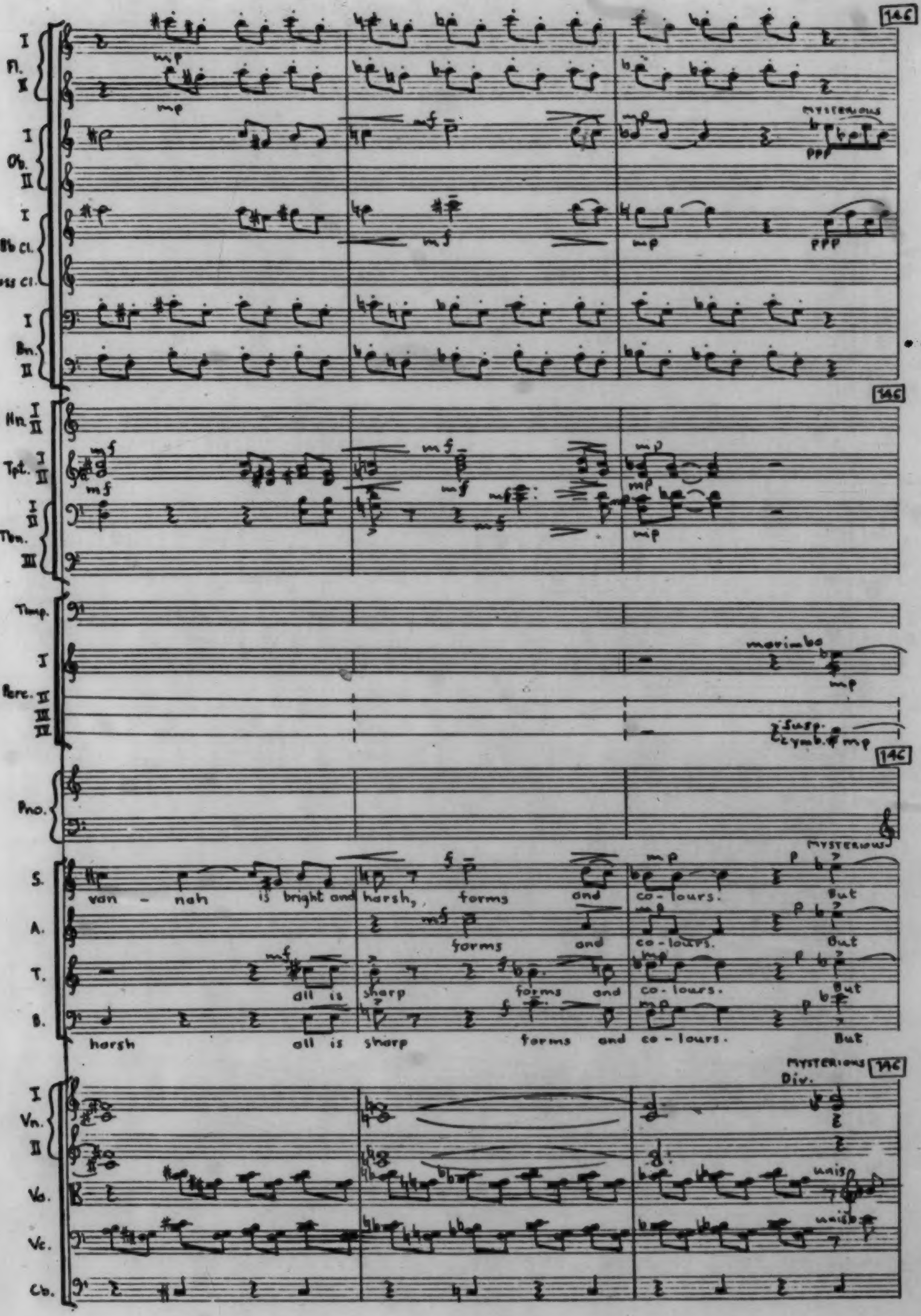

123
Fl. I II
Ob. I II
Bb Cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
marimba
Perc. I II III IV
wb.
cowb.
Pno.
S.
night
will re-store his mel-low-ness
and her po-wer o-ver
A.
T.
night will re-
store his mel-low-
ness
and her po-wer o-ver
B.
Vn. I II
Va.
Vc.
Cb.

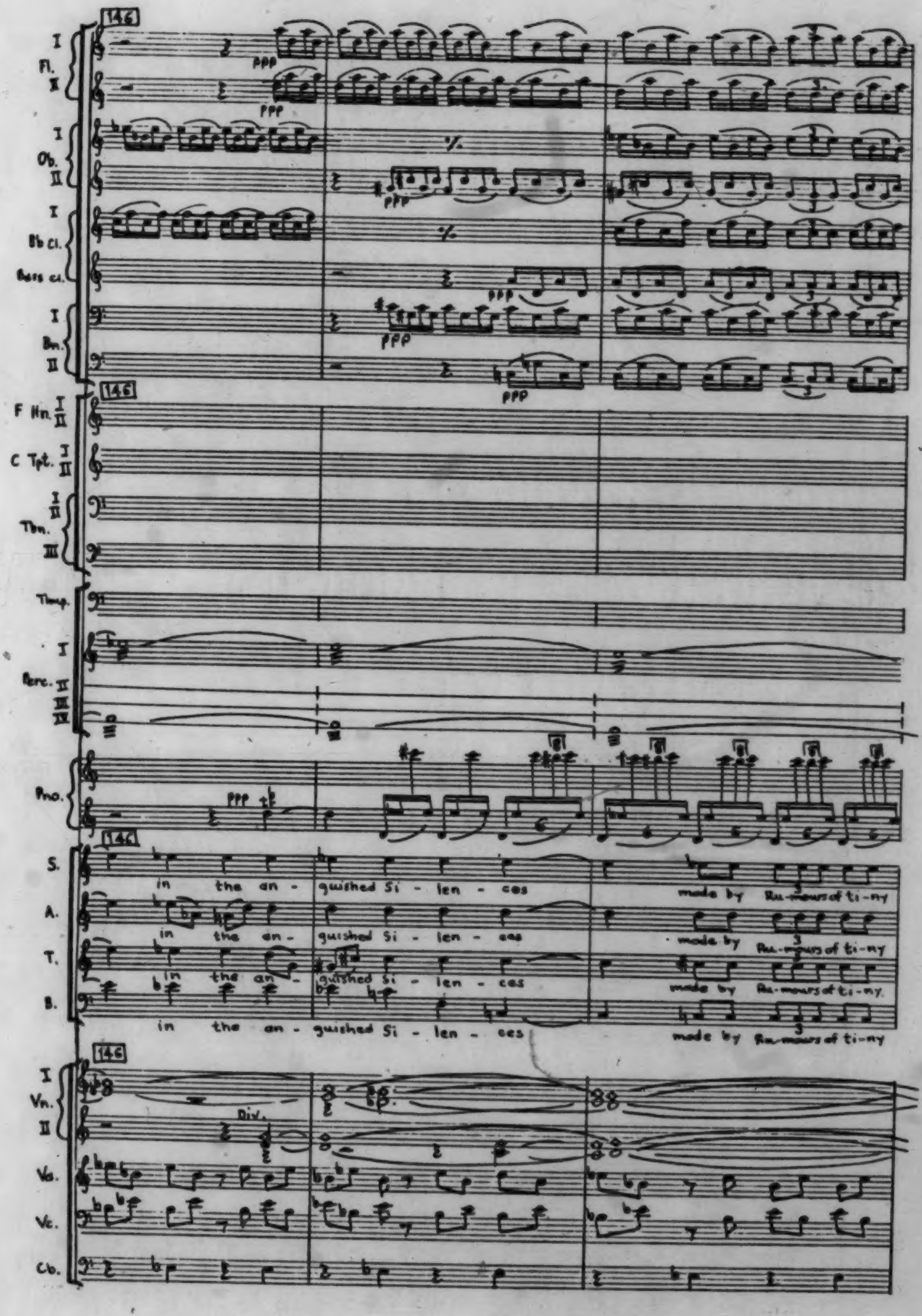

Slight Accel.
130
3. Diptych ♩=92
Fl. I II
Ob. I II
B♭ Cl. I II
(to Bass Cl.)
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Tmp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
Vn. I II
Va.
Vc.
Cb.
muted
open
DEEPLY QUIET
Susp. Cymb.
gong
Div.
Pizz
pp
p
mp
mf
f
him.
The Sun hung by a thread


I
Fl.
II
I
Ob.
II
I
Bb Cl.
Bass. Cl.
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II III IV
Pno.
S.
A.
in the depths of the ca-la-bash dyed in-di-go
boils the great pot
T.
the great pot
B.
in the depths of the ca-la-bash dyed in-di-go
boils the great pot
I
Vn.
II
Va.
Vc.
Cb.
mf
f
p

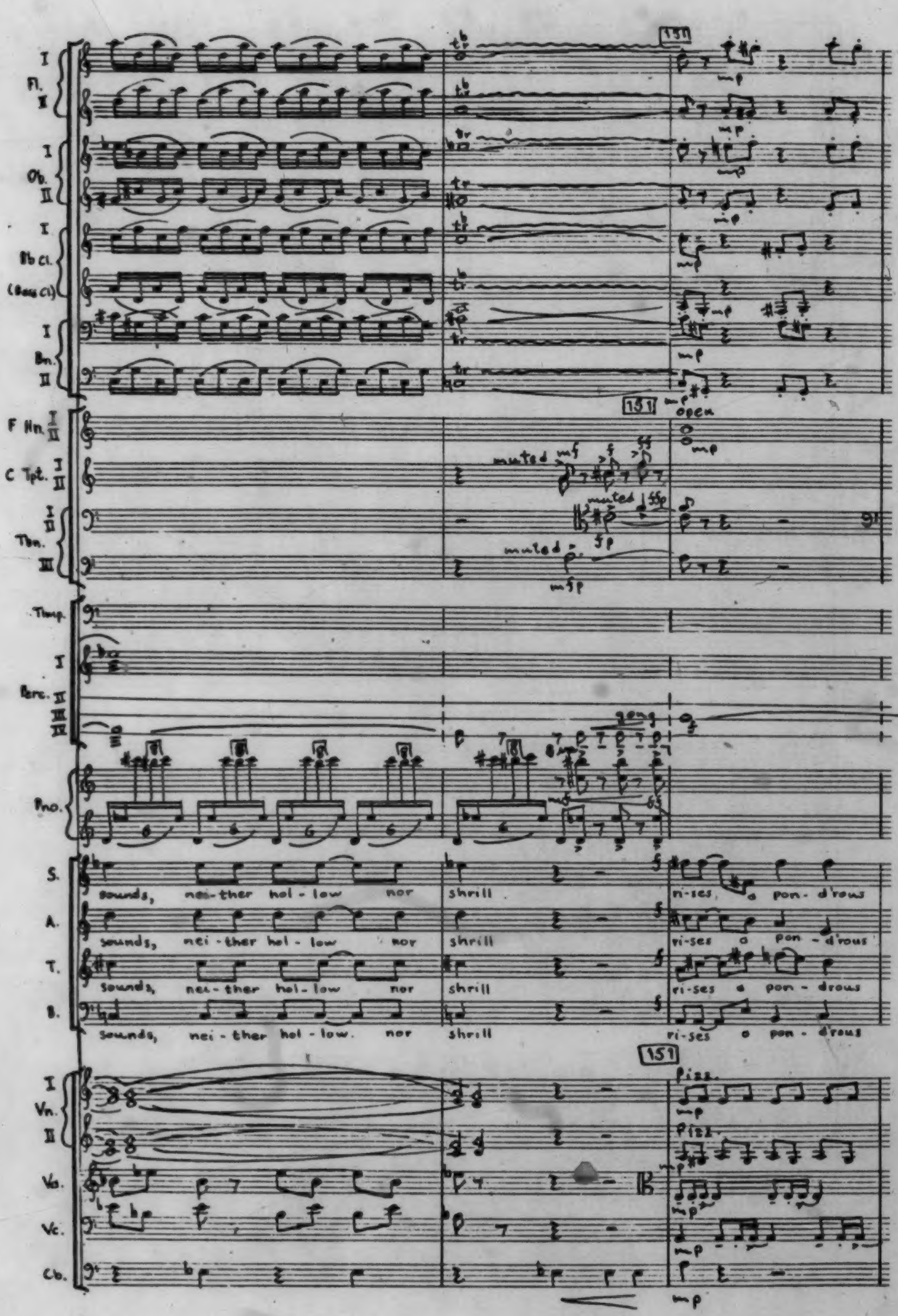

137
I Fl. II
I Ob. II
I B♭ Cl.
Bass Cl.
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
A.
T.
B.
mf
p
ff
f
of day fear - ful of the ap - proach of the daugh - ters of
I Vn. II
Va.
Vc.
Cb.

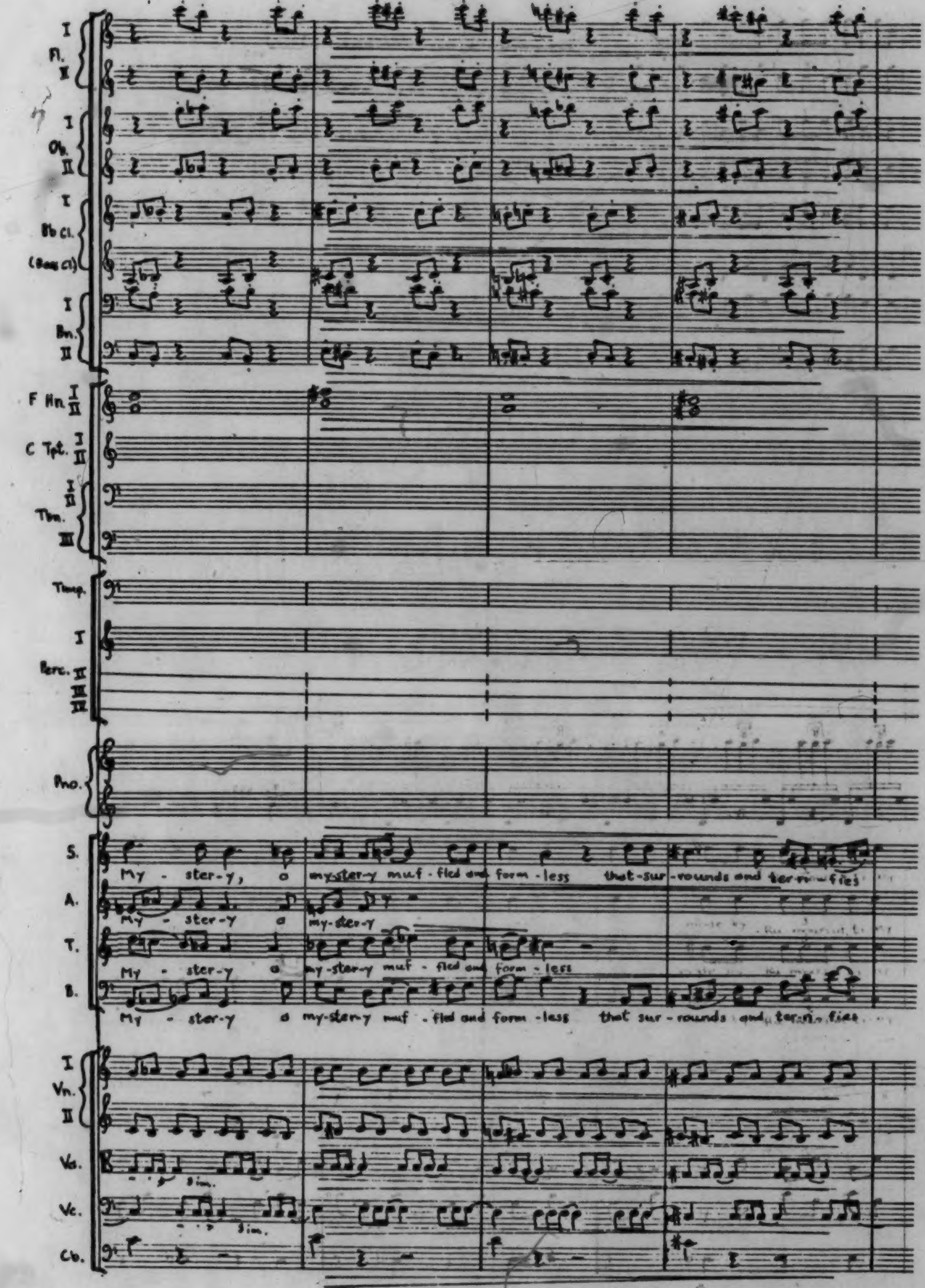

141
142
I Fl. II
I Ob. II
I B♭ Cl.
Bass Cl.
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
A.
T.
B.
I Vn. II
Va.
Vc.
Cb.
PP Sub.
P sub.
mf
pp
mp
muted I mf
(open) II mf
(open) I. mf
muted II mf
Div. Pizz
fire the sha-dow squats at the feet of the faith-ful
the Sa-
fire the sha-dow squats at the feet of the faith-ful the sa-van-nah is bright and

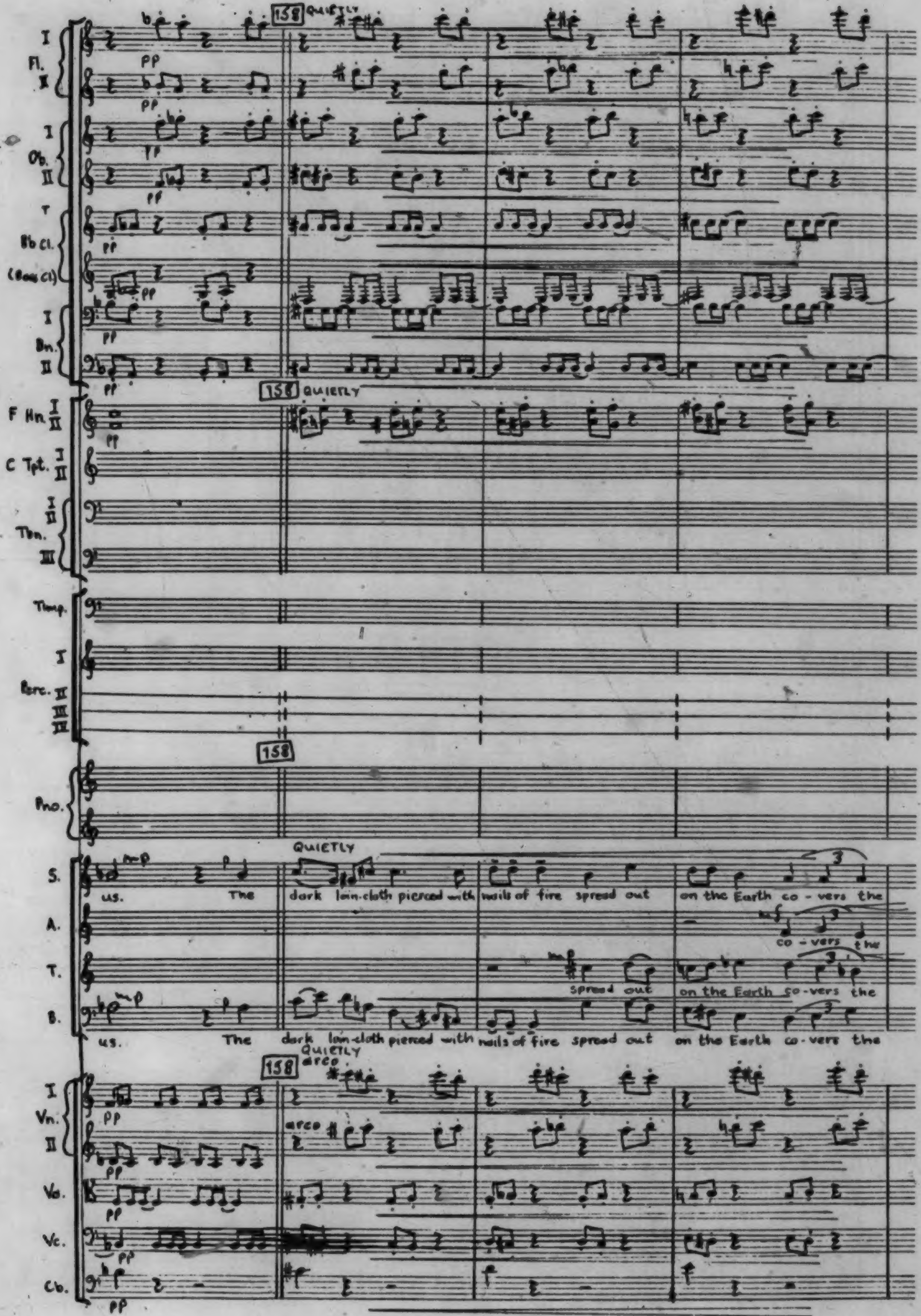

146
I Fl. II
mp
Ob. I II
mf
MYSTERIOUS
ppp
I Bb Cl.
Bass Cl.
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
mp
Timp.
Perc. I II III IV
marimba
susp. cymb.
Pno.
S.
van - nah is bright and harsh, forms and co - lours. But
A.
forms and co - lours. But
T.
all is sharp forms and co - lours. But
B.
harsh all is sharp forms and co - lours. But
Div.
Vn. I II
Va.
unis
Vc.
Cb.

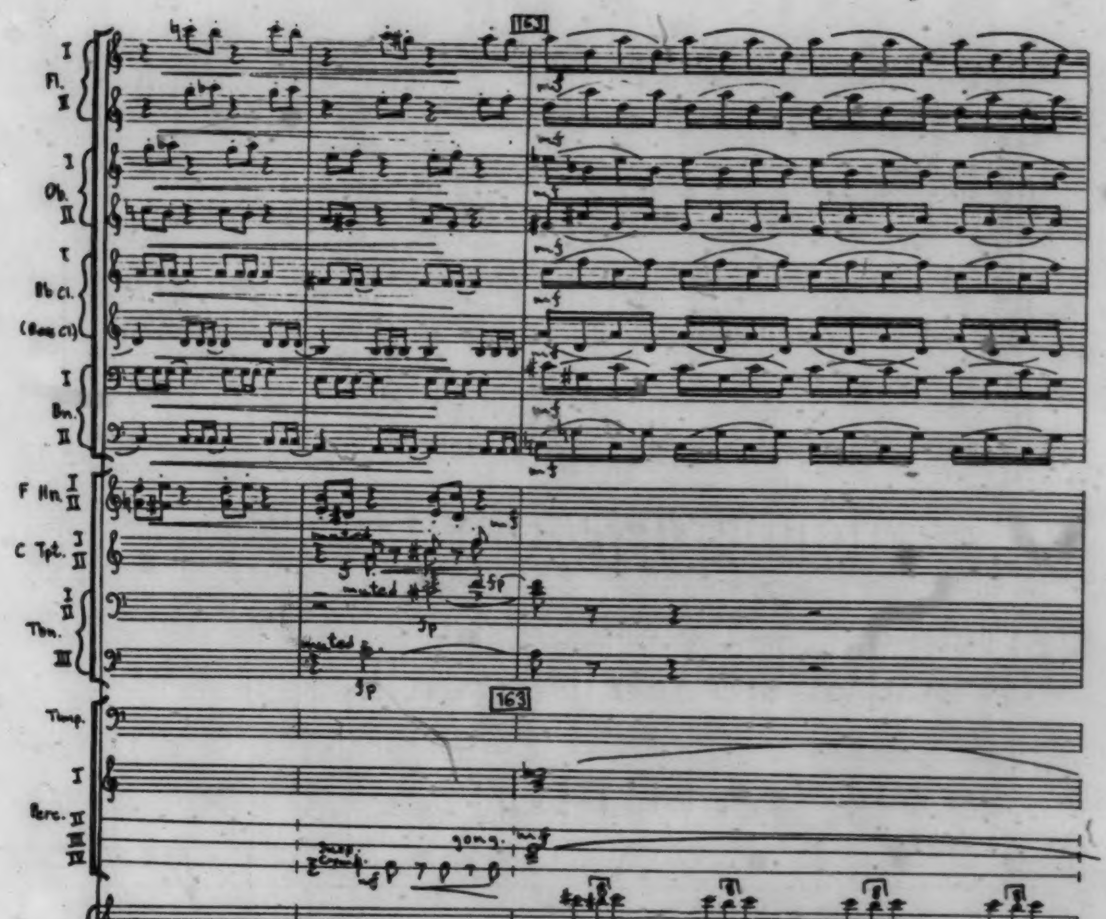

146
Fl. I
Fl. II
ppp
Ob. I
Ob. II
Bb Cl. I
Bass cl.
Bn. I
Bn. II
ppp
F Hn. I II
C Tpt. I II
Tbn. I II
Tbn. III
Timp.
Perc. I
Perc. II III IV
Pno.
ppp
S.
in the an - guished Si - len - ces made by Ru - mours of ti - ny
A.
in the an - guished Si - len - ces made by Ru - mours of ti - ny
T.
in the an - guished Si - len - ces made by Ru - mours of ti - ny
B.
in the an - guished Si - len - ces made by Ru - mours of ti - ny
3
Vn. I
Vn. II
Div.
Va.
Vc.
Cb.

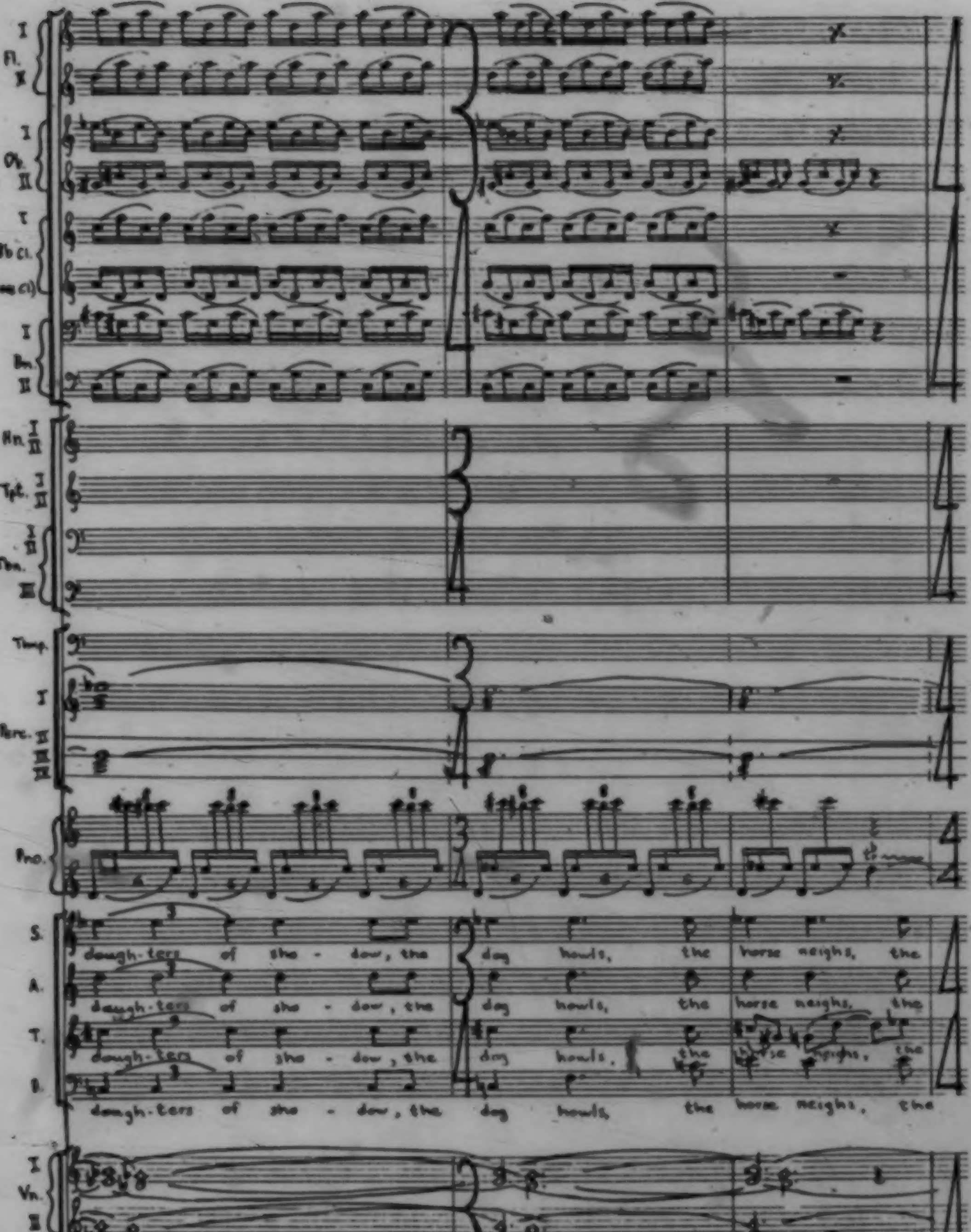
?

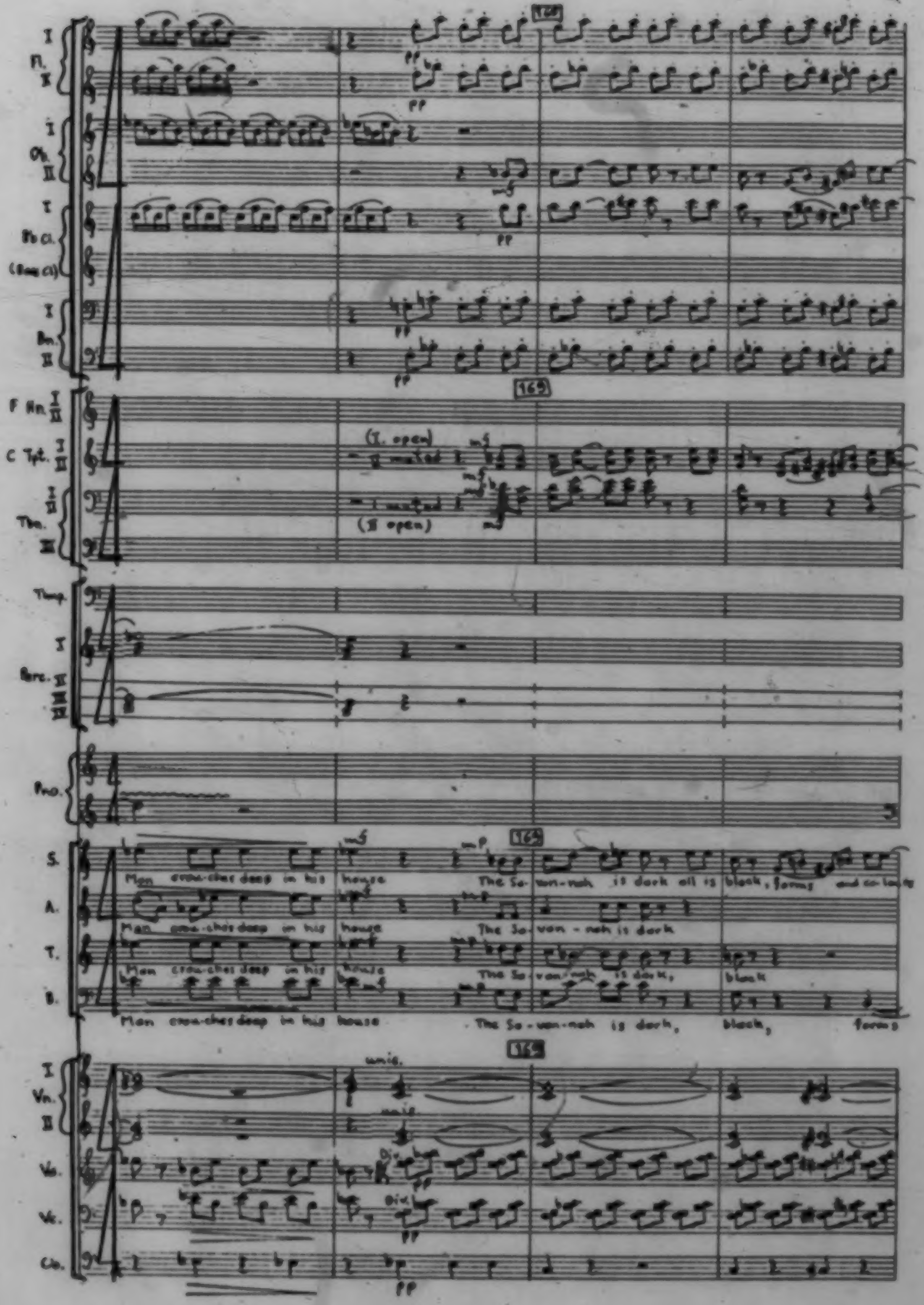

151
I Fl. II
I Ob. II
I Bb Cl. (Bass Cl.)
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
A.
T.
B.
I Vn. II
Va.
Vc.
Cb.
tr
mp
open
muted
mf
fp
mfp
gong
sounds, nei-ther hol-low nor shrill
ri-ses a pon-d'rous
ri-ses a pon-d'rous
ri-ses a pon-drous
ri-ses a pon-d'rous
Pizz.

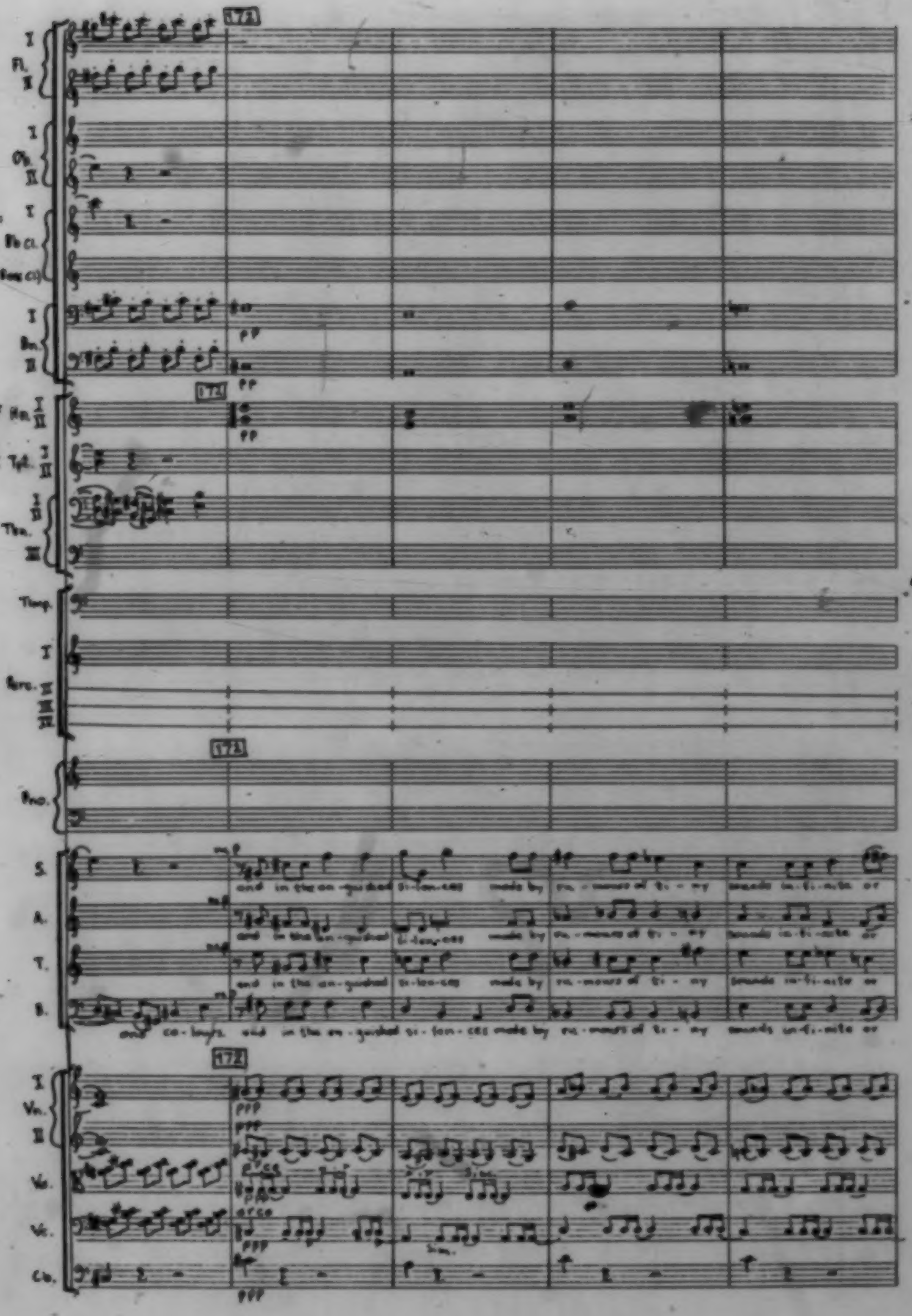

I Fl. II
I Ob. II
I Bb Cl.
(Bass Cl.)
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
My - ster-y, o my-ster-y muf - fled and form - less that sur - rounds and ter - ri - fies
A.
My - ster-y o my-ster-y
T.
My - ster-y o my-ster-y muf - fled and form - less
B.
My - ster-y o my-ster-y muf - fled and form - less that sur - rounds and ter - ri - fies
I Vn. II
Va.
dim.
Vc.
dim.
Cb.

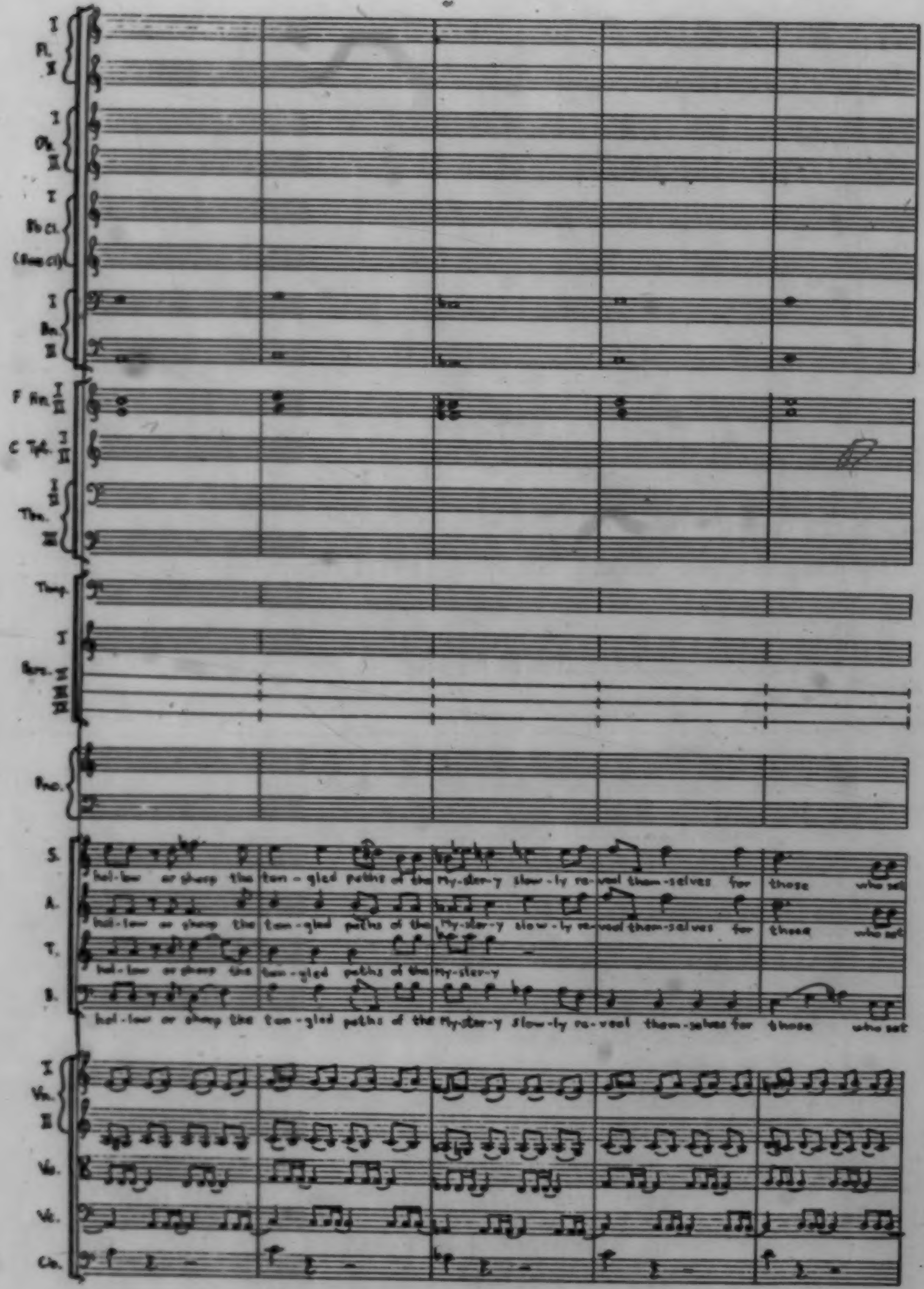

158
QUIETLY
I
Fl.
II
pp
Ob.
Bb Cl.
(Bass Cl.)
Bn.
F Hn. I II
C Tpt. I II
Tbn.
III
Timp.
Perc.
Pno.
S.
A.
T.
B.
mp
mf
us. The dark loin-cloth pierced with nails of fire spread out on the Earth co-vers the
co-vers the
spread out on the Earth co-vers the
us. The dark loin-cloth pierced with nails of fire spread out on the Earth co-vers the
arco
Vn.
Va.
Vc.
Cb.
3

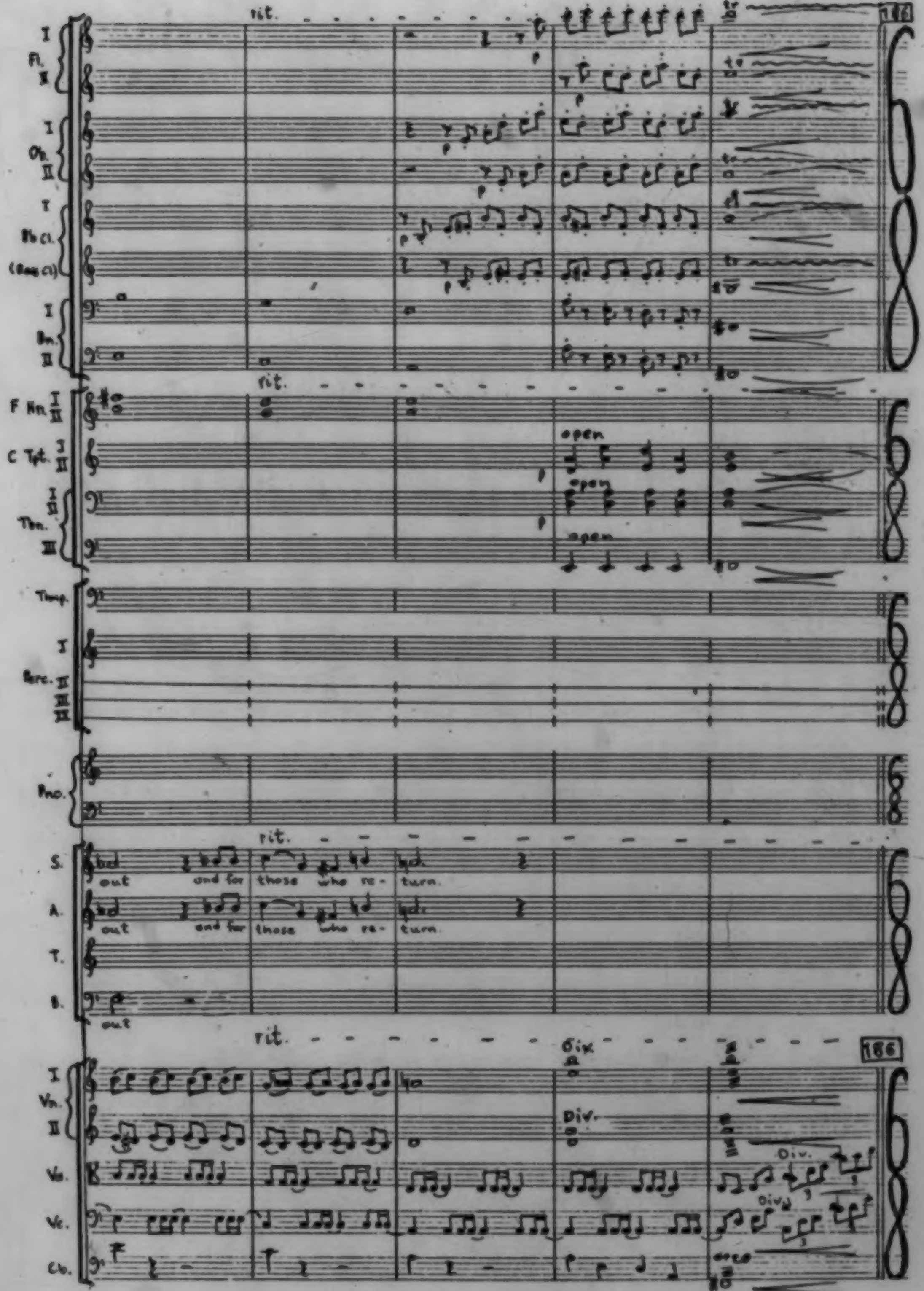

163
I Fl. II
I Ob. II
I B♭ Cl. (Bass Cl.)
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
A.
T.
B.
I Vn. II
Va.
Vc.
Cb.
mf
muted
sfp
Susp. Cymb.
gong
f
bed of Night.
Fear - ful at the ap - proach of the
Div.
Pizz.

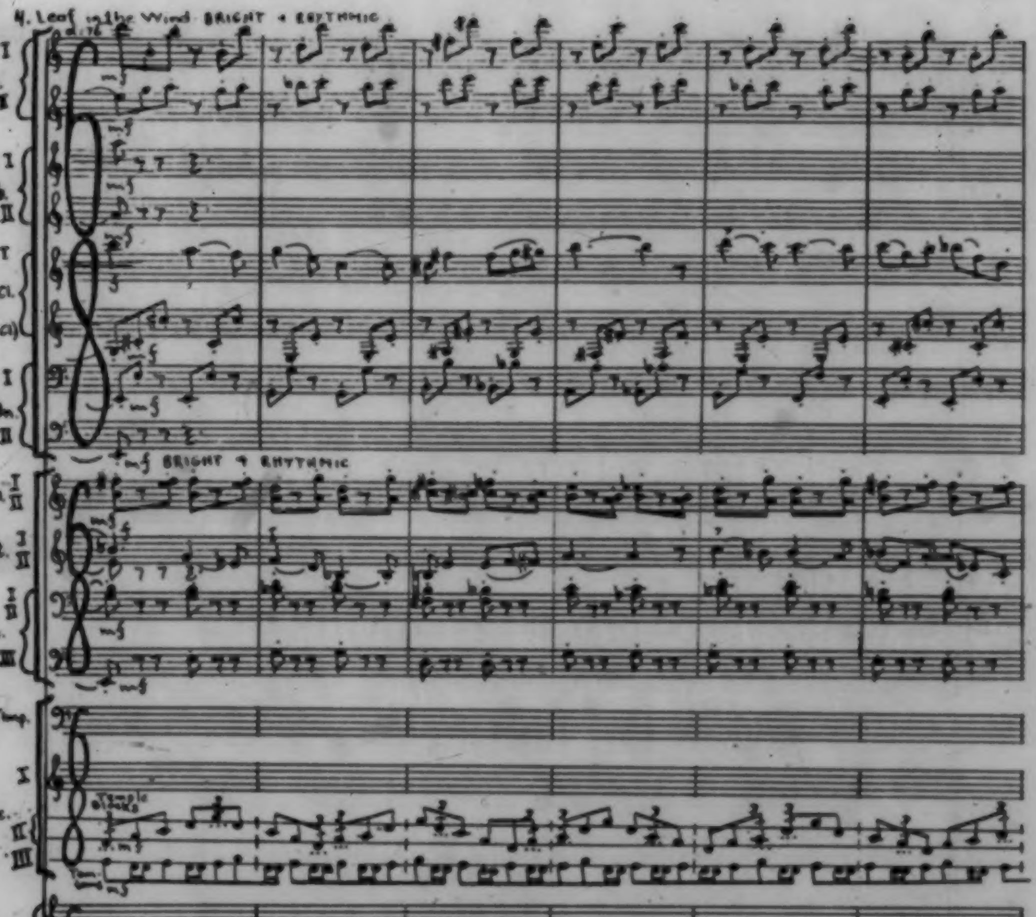

I
Fl.
II
I
Ob.
II
I
B♭ Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II III IV
Pno.
S.
daugh-ters of sha-dow, the dog howls, the horse neighs, the
A.
daugh-ters of sha-dow, the dog howls, the horse neighs, the
T.
daugh-ters of sha-dow, the dog howls, the horse neighs, the
B.
daugh-ters of sha-dow, the dog howls, the horse neighs, the
I
Vn.
II
Va.
Vc.
Cb.

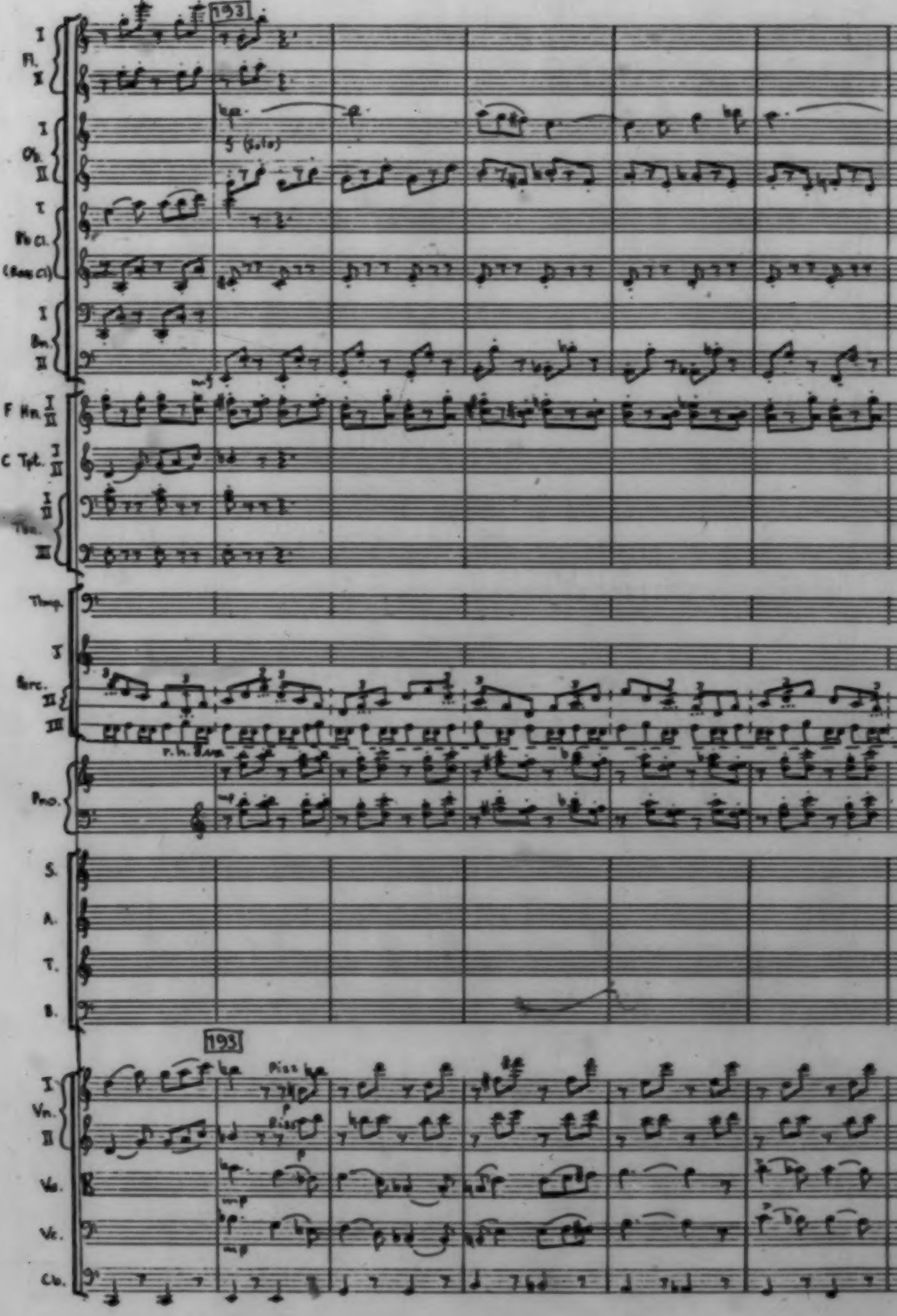

169
Fl. I II
Ob. I II
B♭ Cl. I
(Bass Cl.)
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
Vn. I II
Va.
Vc.
Cb.
pp
mf
mp
(I. open)
II muted
I muted
(II open)
unis.
Div.
Man crou-ches deep in his house The Sa-van-nah is dark all is black, forms and co-lo
Man crou-ches deep in his house The Sa-van-nah is dark
Man crou-ches deep in his house The Sa-van-nah is dark, black
Man crou-ches deep in his house The Sa-van-nah is dark, black, forms

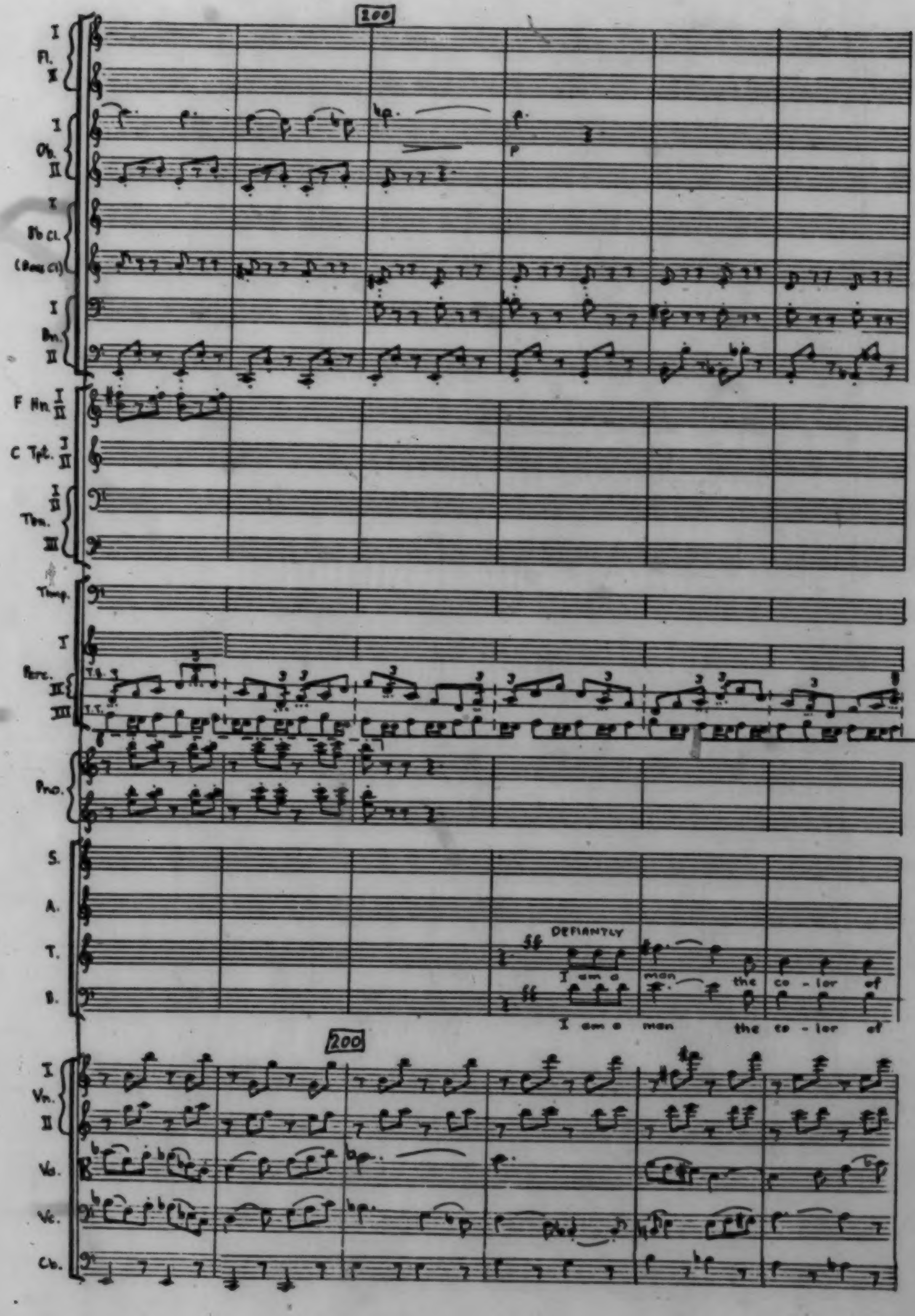

172
Fl. I
II
Ob. I
II
Bb Cl. I
(Bass Cl.)
Bn. I
II
pp
F Hn. I II
pp
C Tpt. I II
Tbn. I II
III
Timp.
Perc. I
II
III
IV
Pno.
S.
A.
T.
B.
mp
and in the an-guished si-len-ces made by ru-mours of ti-ny sounds in-fi-nite or
and co-lours. and in the an-guished si-len-ces made by ru-mours of ti-ny sounds in-fi-nite or
Vn. I
II
Va.
Vc.
Cb.
ppp
arco
div.

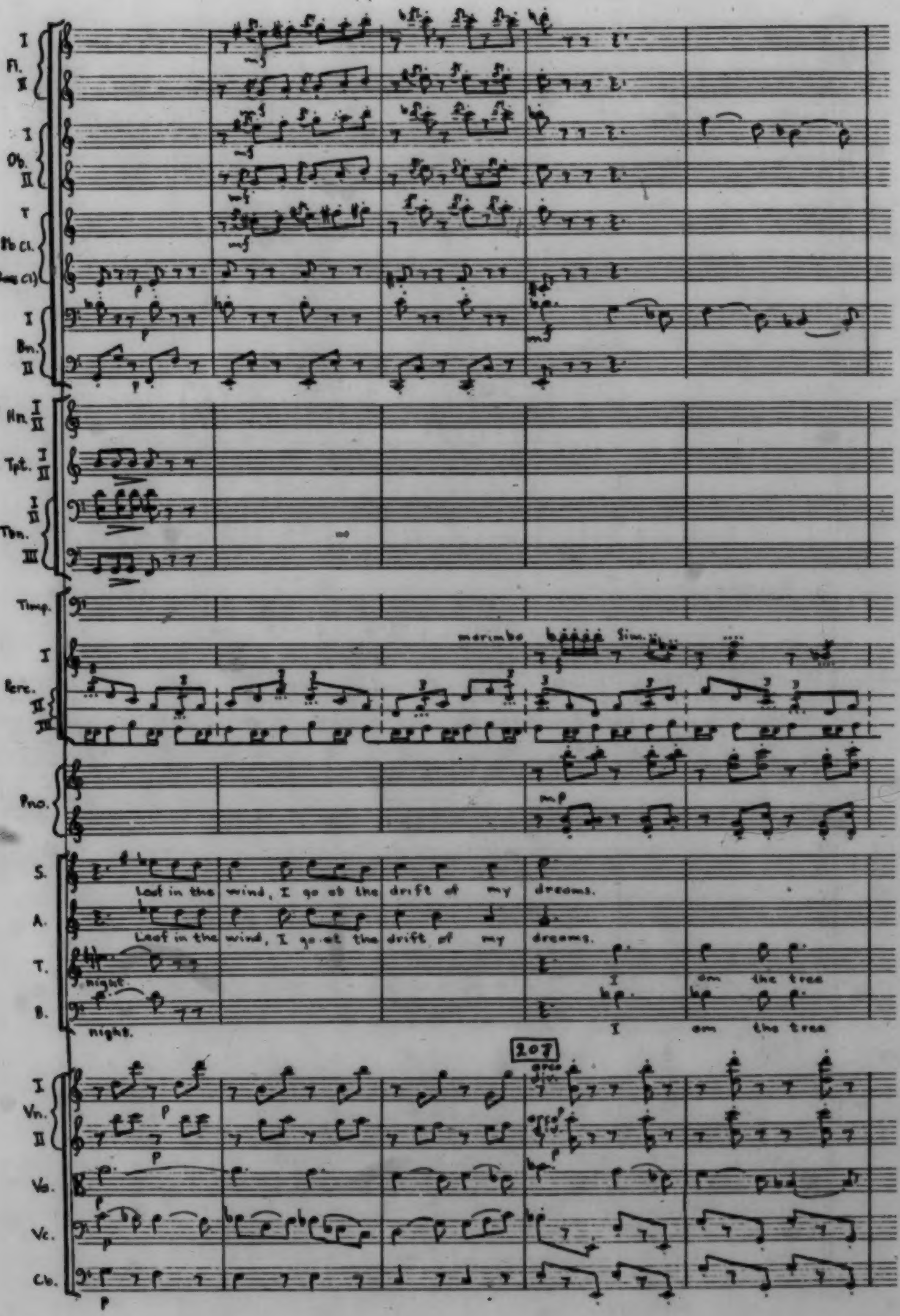

I
Fl.
II
I
Ob.
II
I
B♭ Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II III IV
Pno.
S.
hol-low or sharp the tan-gled paths of the My-ster-y slow-ly re-veal them-selves for those who set
A.
hol-low or sharp the tan-gled paths of the My-ster-y slow-ly re-veal them-selves for those who set
T.
hol-low or sharp the tan-gled paths of the My-ster-y
B.
hol-low or sharp the tan-gled paths of the My-ster-y slow-ly re-veal them-selves for those who set
I
Vn.
II
Va.
Vc.
Cb.

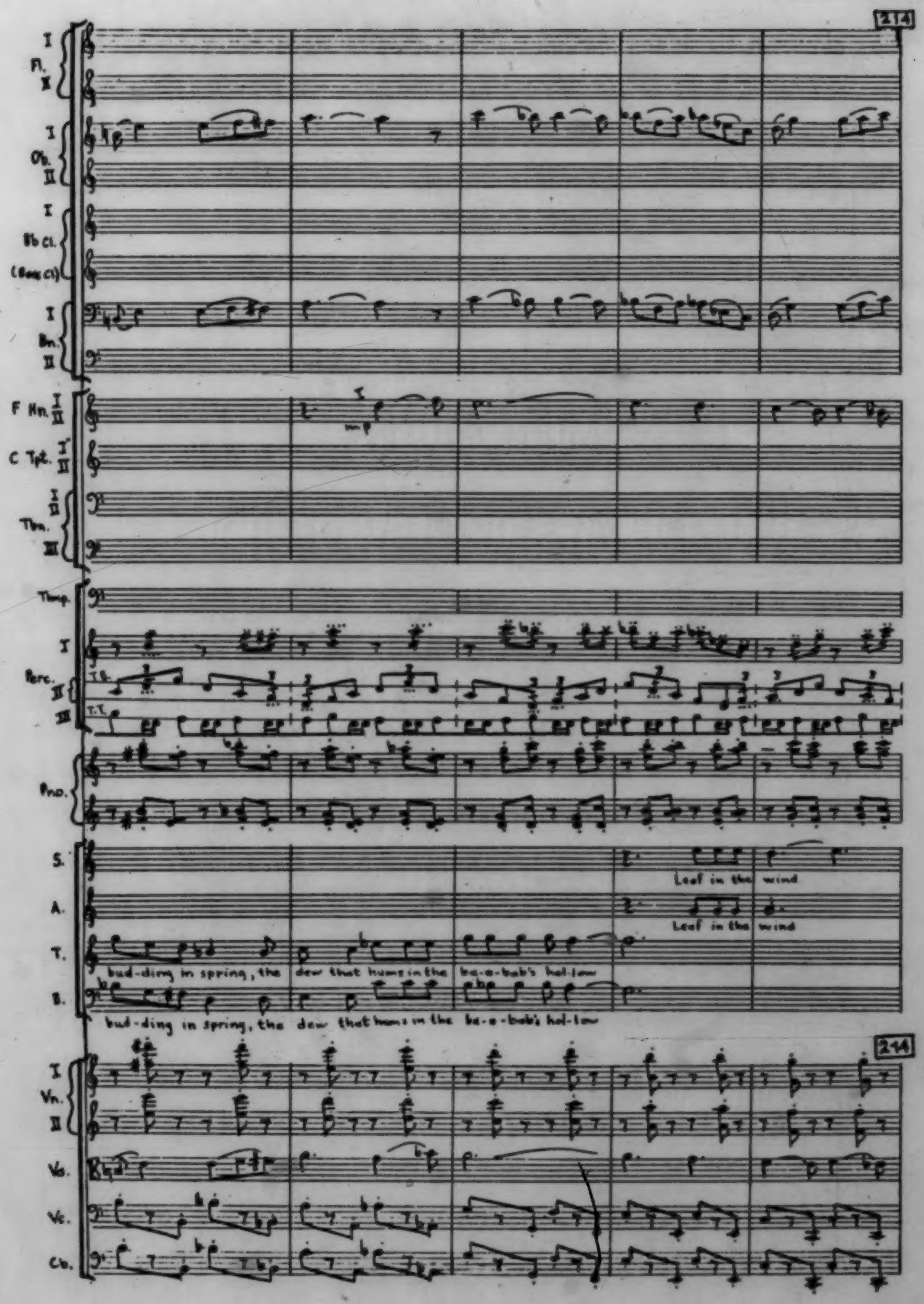

rit.
I Fl. II
I Ob. II
I B♭ Cl.
(Bass Cl.)
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
open
Timp.
I Perc. II III IIII
Pno.
S.
out and for those who re-turn.
A.
out and for those who re-turn.
T.
B.
out
I Vn. II
Va.
Vc.
Cb.
Div.
186

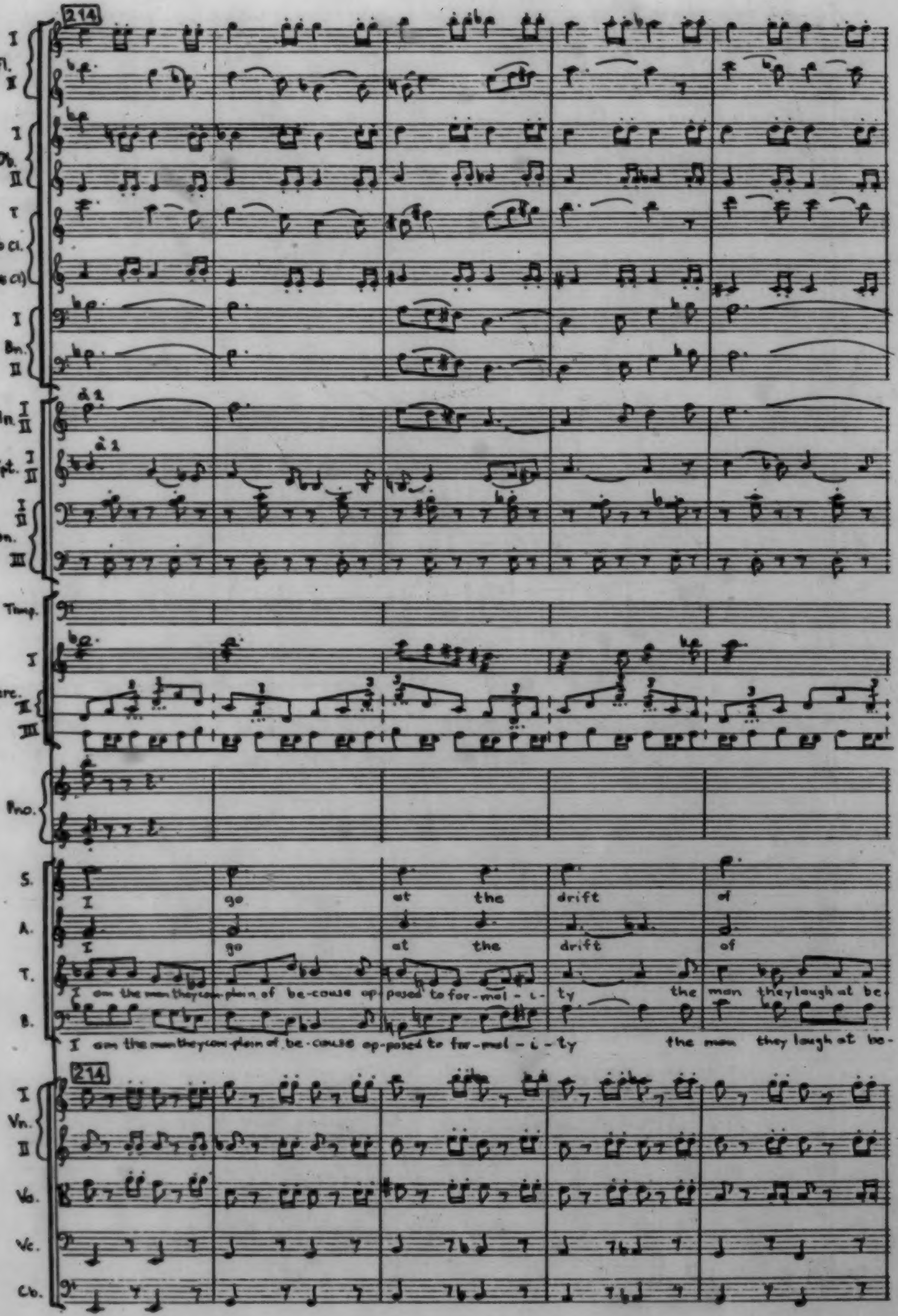

4. Leaf in the Wind BRIGHT + RHYTHMIC
♩.=76
I Fl. II
I Ob. II
I Bb Cl. (Bass Cl.)
I Bn. II
mf
BRIGHT + RHYTHMIC
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III
Temple Blocks
Pno.
♩.=76
S.
A.
T.
B.
4. Leaf in the Wind.
♩.=76 BRIGHT + RHYTHMIC
I Vn. II
Va.
Vc.
Cb.
unis.
unis

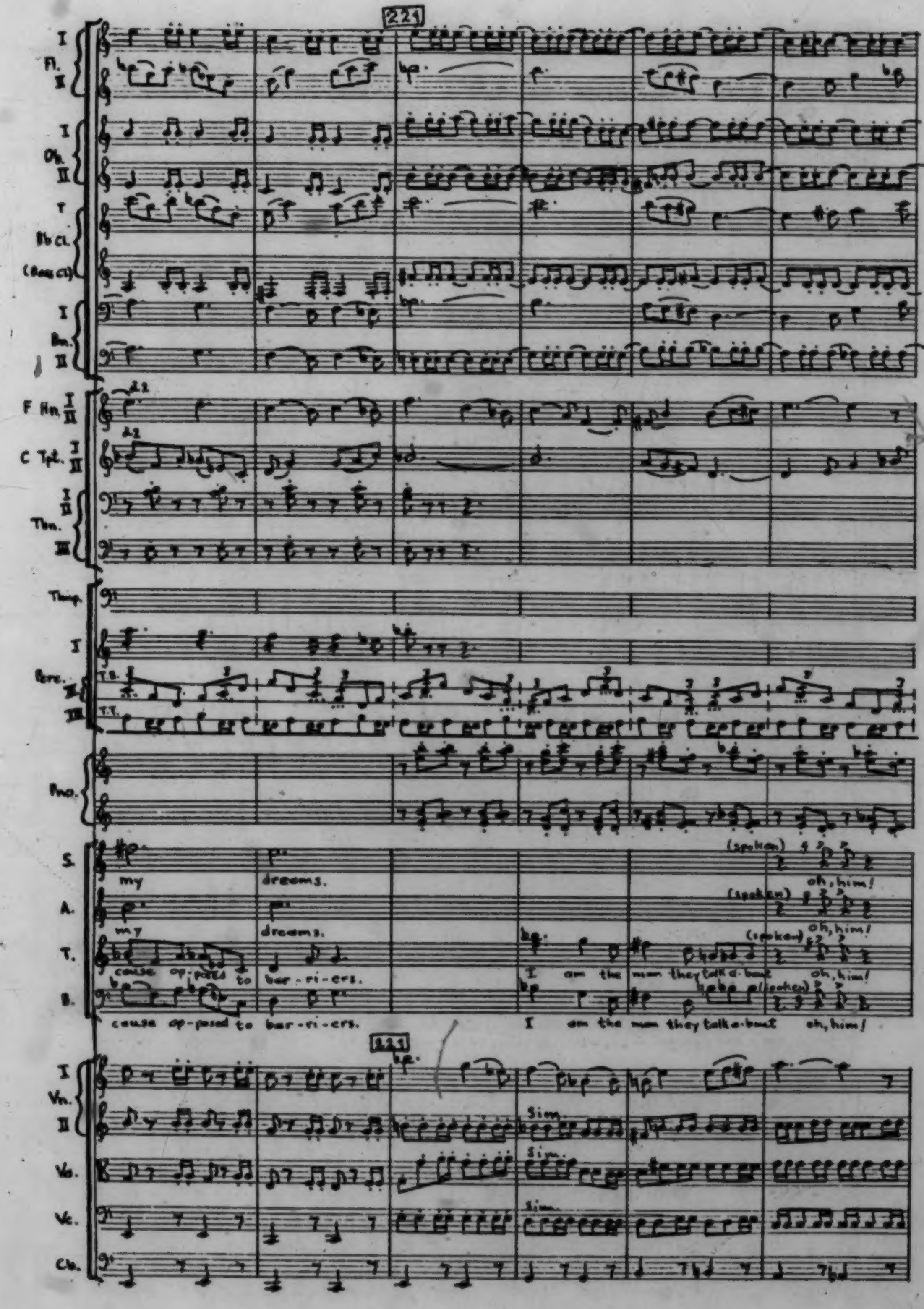

193
I
Fl.
II
I
Ob.
II
S (Solo)
I
B♭ Cl.
(Bass Cl.)
I
Bn.
II
mf
F Hn. I II
C Tpt. I II
I
II
Tbn.
III
Timp.
I
Perc.
II
III
r.h.
Pno.
mf
S.
A.
T.
B.
193
I
Vn.
II
Pizz.
p
Va.
mp
Vc.
mp
Cb.

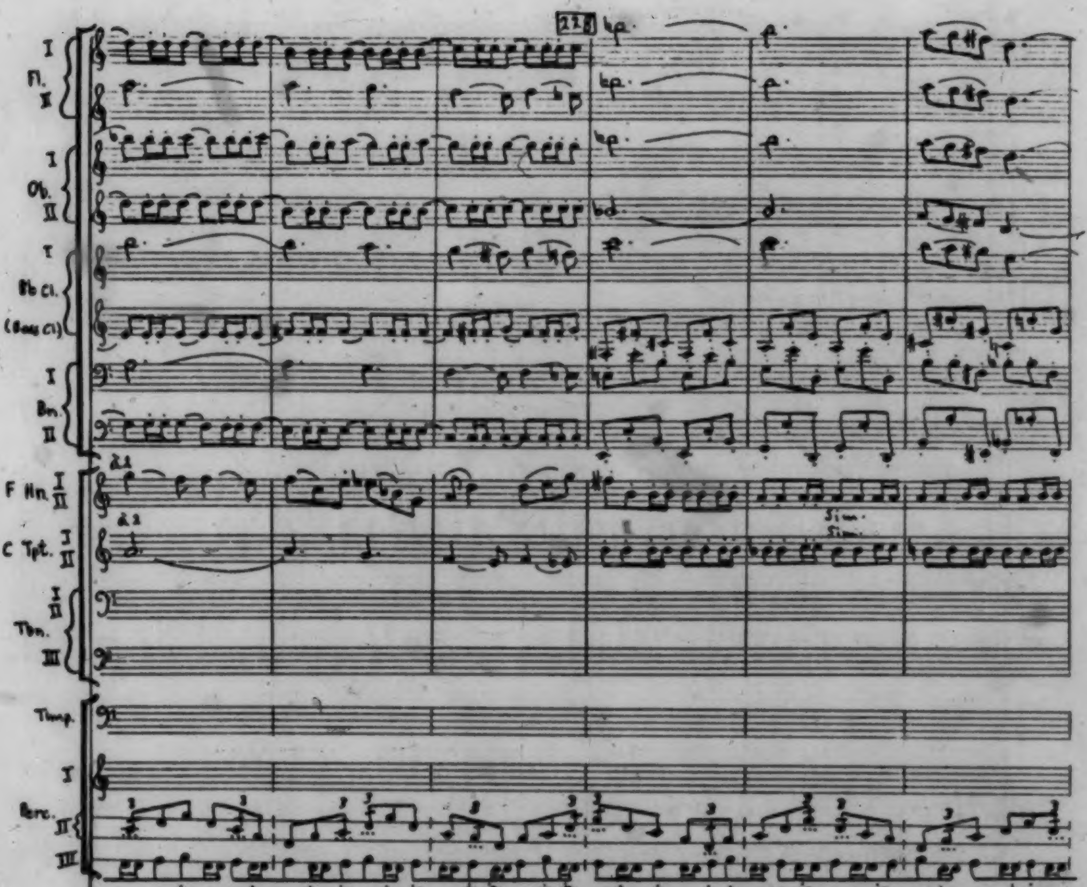

200
I
Fl.
II
I
Ob.
II
I
B♭ Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc.
II
III
T.B.
T.T.
Pno.
S.
A.
T.
B.
DEFIANTLY
I am a man the co - lor of
I am a man the co - lor of
200
I
Vn.
II
Va.
Vc.
Cb.

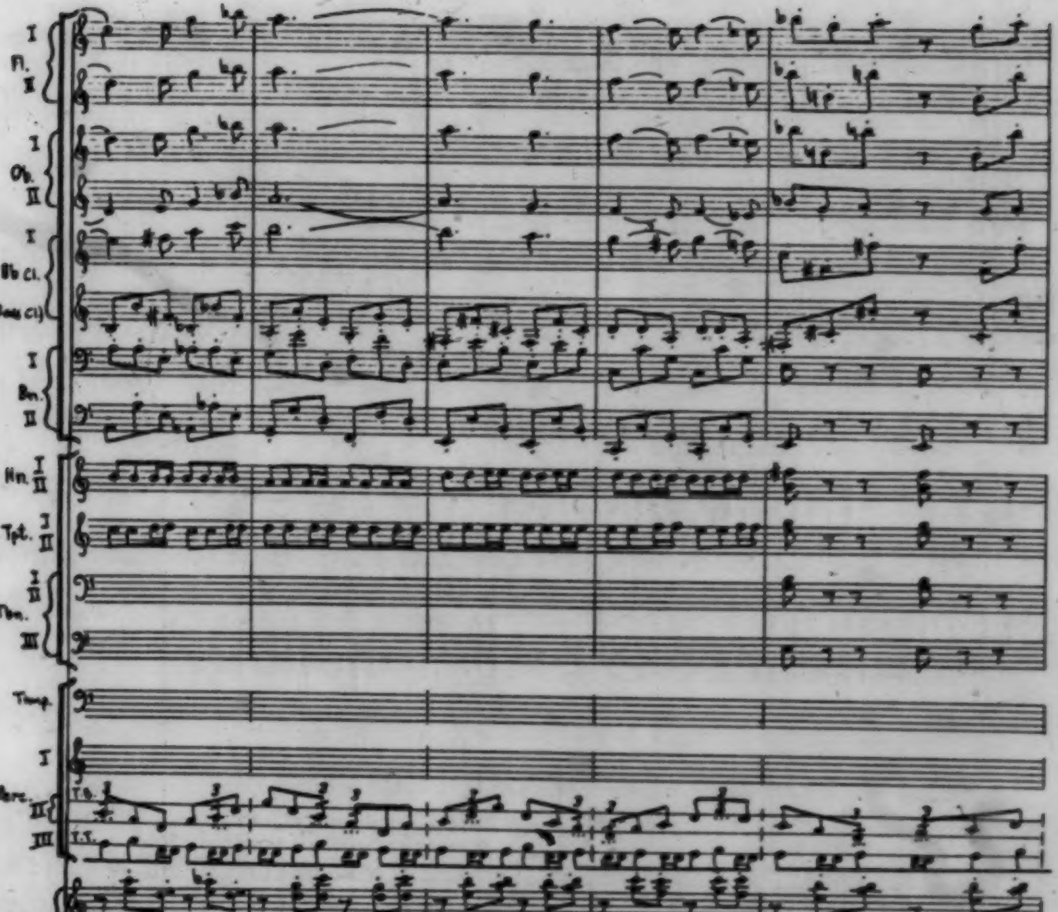

I
Fl.
II
I
Ob.
II
I
Bb Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I
II
Tbn.
III
Timp.
I
Perc.
II
III
Pno.
S.
A.
T.
B.
I
Vn.
II
Va.
Vc.
Cb.
marimba
sim.
Leaf in the wind, I go at the drift of my dreams.
Leaf in the wind, I go at the drift of my dreams.
night.
I am the tree
night.
I am the tree
207
arco
mf
mp
p

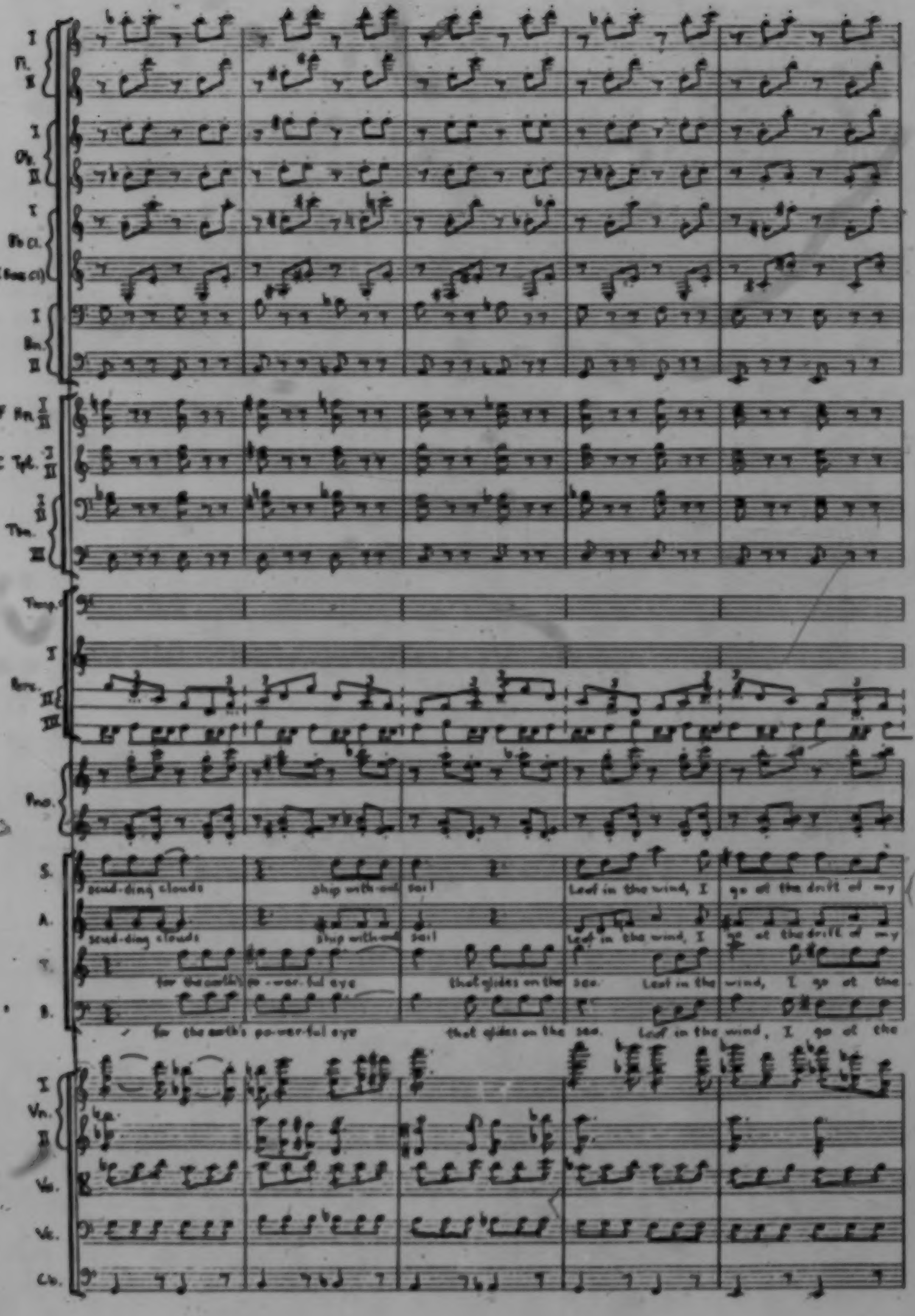

214
I Fl. II
I Ob. II
I Bb Cl.
(Bass Cl)
I Bn. II
F Hn. I II
mp
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III
Pno.
S.
Leaf in the wind
A.
Leaf in the wind
T.
bud-ding in spring, the dew that hums in the ba-o-bab's hol-low
B.
bud-ding in spring, the dew that hums in the ba-o-bab's hol-low
214
I Vn. II
Va.
Vc.
Cb.

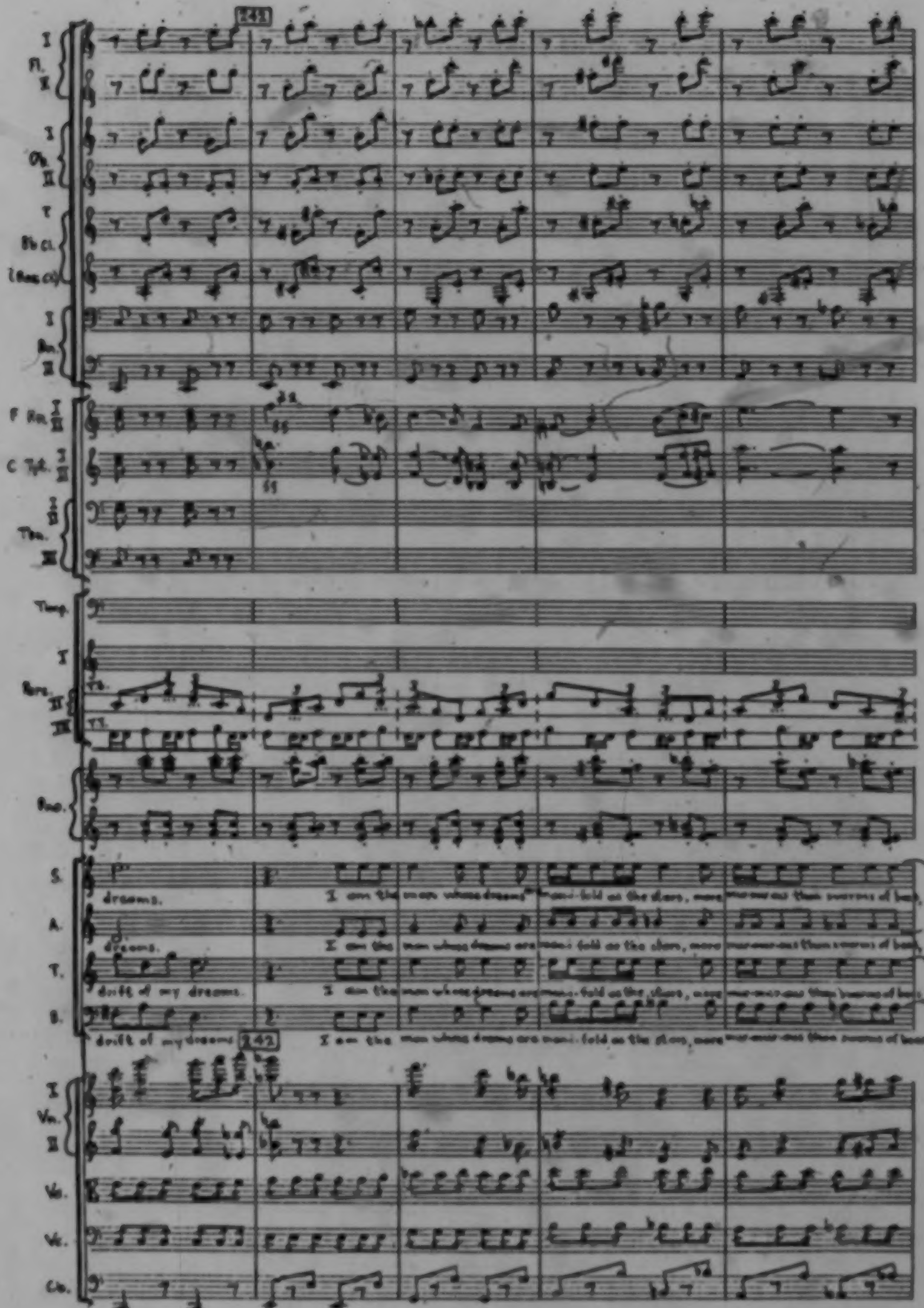

214
I
Fl.
II
I
Ob.
II
I
Bb Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
a 2
C Tpt. I II
a 2
I II
Tbn.
III
Timp.
I
Perc.
II
III
Pno.
S.
I go at the drift of
A.
I go at the drift of
T.
I am the man they com-plain of be-cause op-posed to for-mal-i-ty the man they laugh at be-
B.
I am the man they com-plain of be-cause op-posed to for-mal-i-ty the man they laugh at be-
214
I
Vn.
II
Va.
Vc.
Cb.

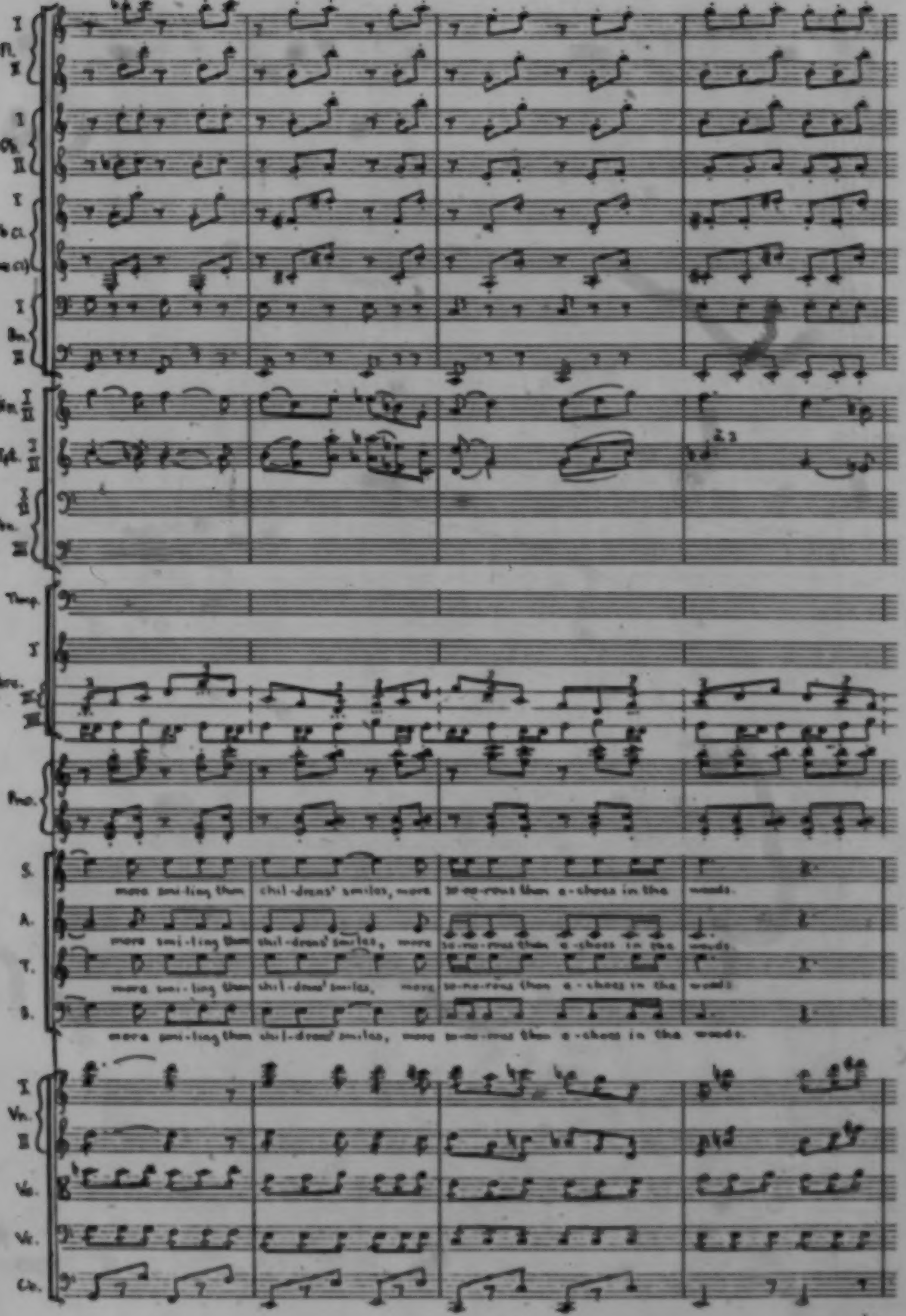

221
Fl. I II
Ob. I II
B♭ Cl. I (Bass Cl.)
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III
T.B.
T.T.
Pno.
S.
A.
T.
B.
my dreams.
my dreams.
cause op-posed to bar-ri-ers.
cause op-posed to bar-ri-ers.
I am the man they talk a-bout
I am the man they talk a-bout
(spoken) oh, him!
(spoken) oh, him!
(spoken) oh, him!
(spoken) oh, him!
221
Vn. I II
Va.
Vc.
Cb.
Sim.
Sim.
Sim.

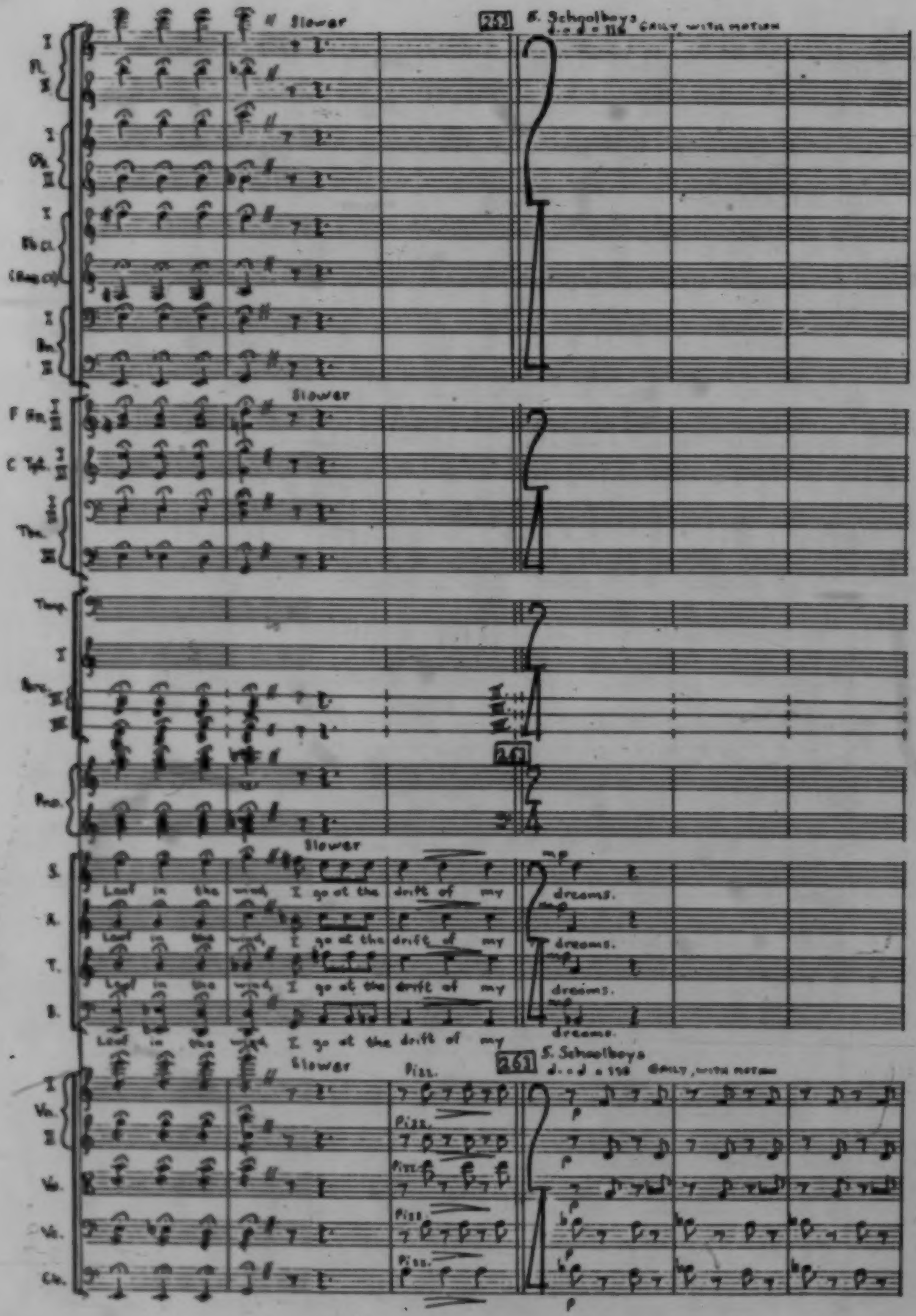

228
Fl. I II
Ob. I II
I Bb Cl. (Bass Cl.)
Bn. I II
a2
F Hn. I II
a2
C Tpt. I II
Sim.
Sim.
Tbn. I II III
Timp.
Perc. I II III
Pno.
S.
Leaf in the wind
I go
A.
Leaf in the wind
I go
T.
him you can-not hold the breeze that touches you and is gone
B.
him you can-not hold the breeze that touches you and is gone
228
Div.
Vn. I II
Div.
Va.
Vc.
Cb.

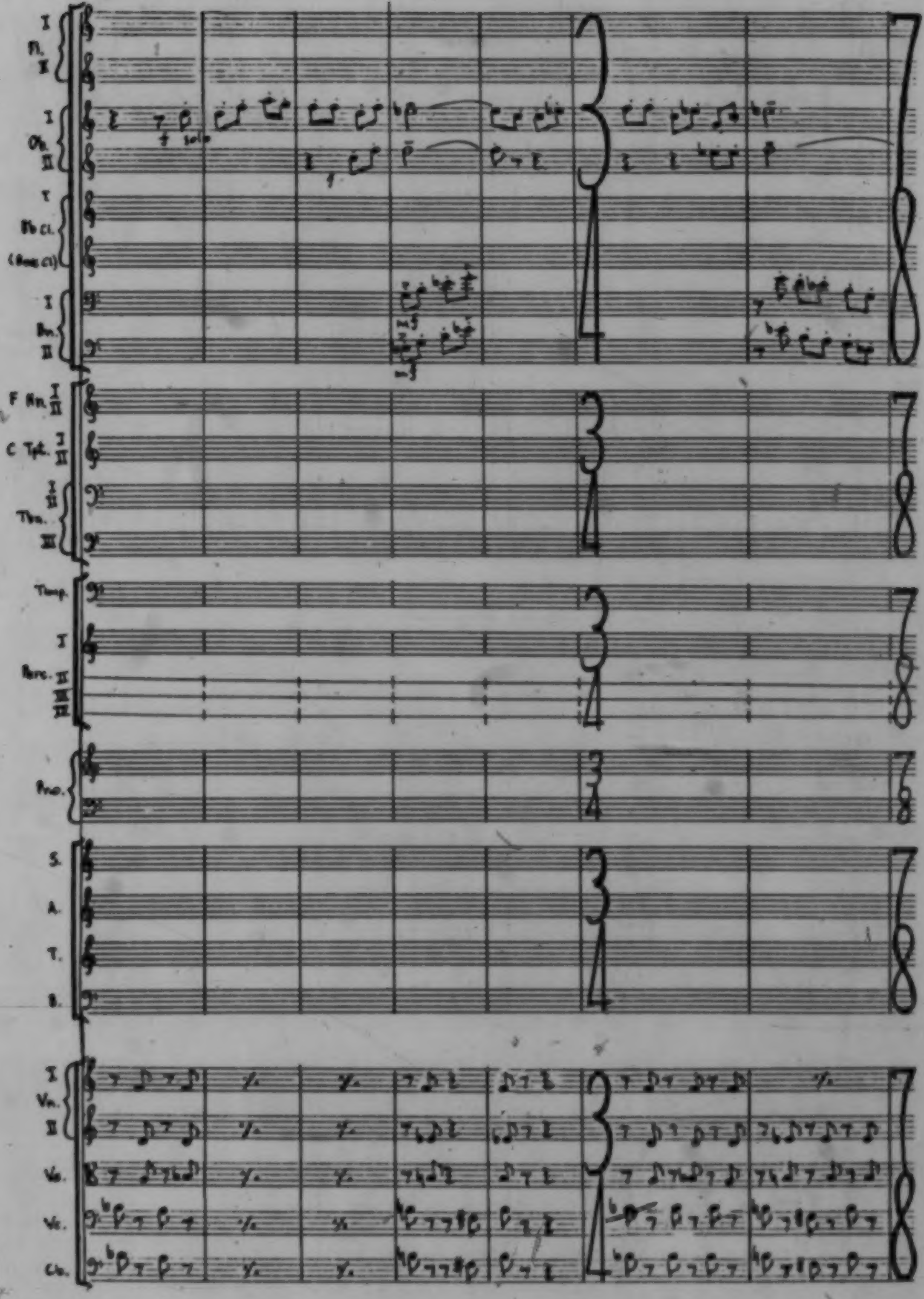

I
Fl.
II
I
Ob.
II
I
B♭ Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc.
T.B.
II
III
T.T.
Pno.
215
S.
at the drift of my dreams.
Scan-ning the
A.
at the drift of my dreams.
Scan-ning the
T.
cap-tain at the stern
B.
cap-tain at the stern
I
Vn.
II
Va.
Vc.
Cb.
216

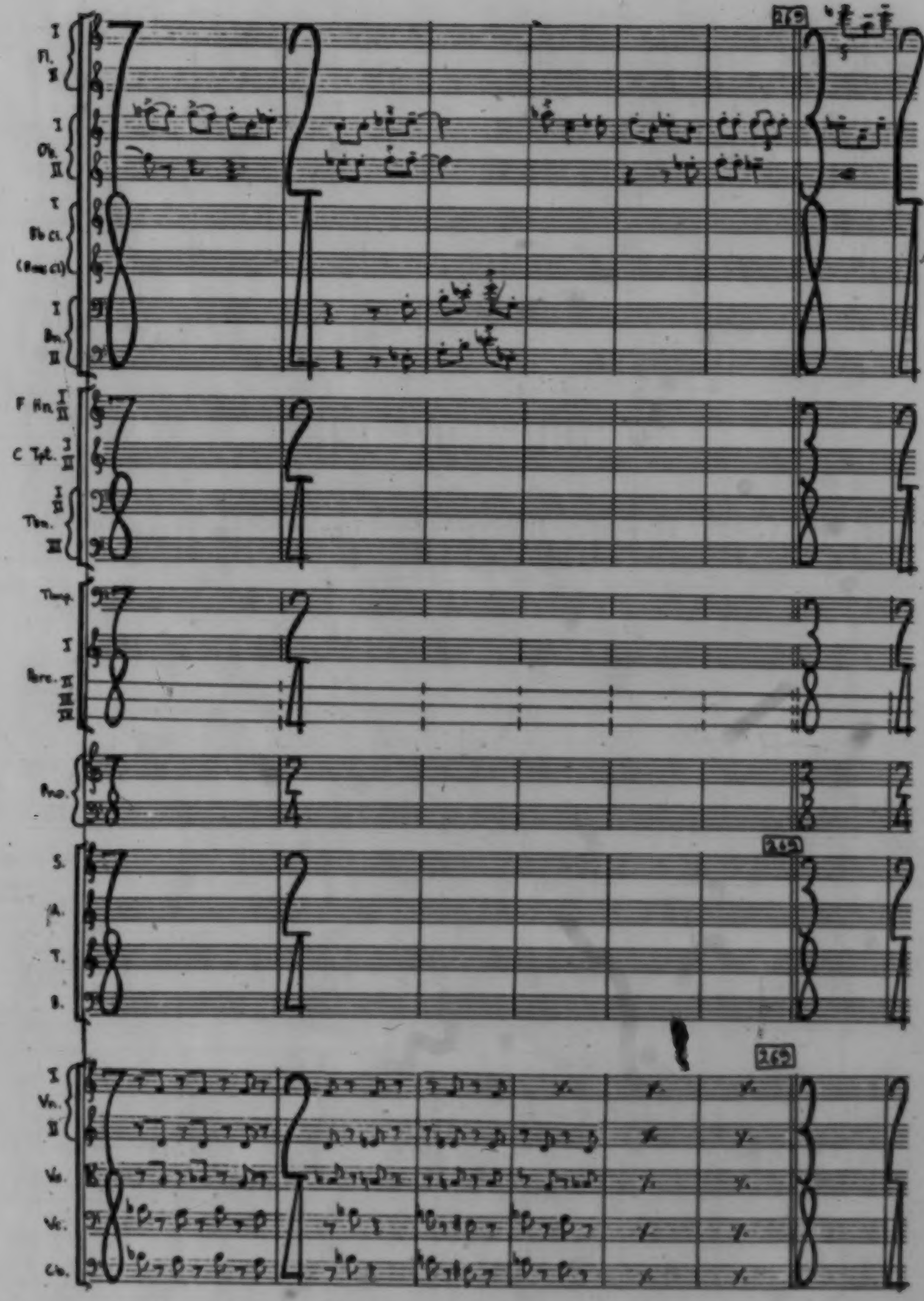

I Fl. II
I Ob. II
I B♭ Cl.
(Bass Cl.)
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III
Pno.
S.
scud-ding clouds
ship with-out
sail
Leaf in the wind, I
go at the drift of my
A.
scud-ding clouds
ship with-out
sail
Leaf in the wind, I
go at the drift of my
T.
for the earth's
po-wer-ful eye
that glides on the
sea.
Leaf in the
wind, I go at the
B.
for the earth's po-wer-ful eye
that glides on the sea.
Leaf in the wind, I go at the
I Vn. II
Va.
Vc.
Cb.

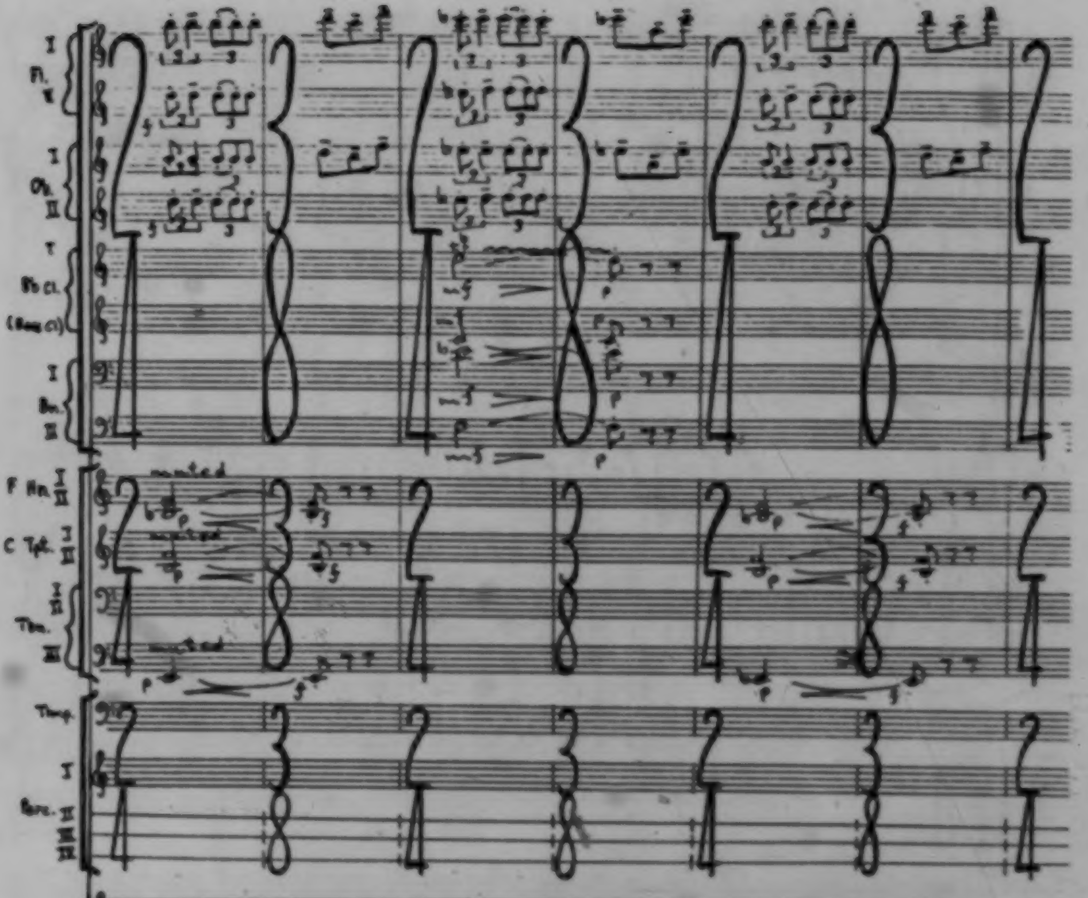

241
I
Fl.
II
I
Ob.
II
I
B♭ Cl.
2 (Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II
III
Pno.
S.
dreams.
I am the man whose dreams are mani-fold as the stars, more numerous than swarms of bees,
A.
dreams.
I am the man whose dreams are mani-fold as the stars, more numerous than swarms of bees,
T.
drift of my dreams.
I am the man whose dreams are mani-fold as the stars, more numerous than swarms of bees,
B.
drift of my dreams
242
I am the man whose dreams are mani-fold as the stars, more numerous than swarms of bees,
I
Vn.
II
Va.
Vc.
Cb.

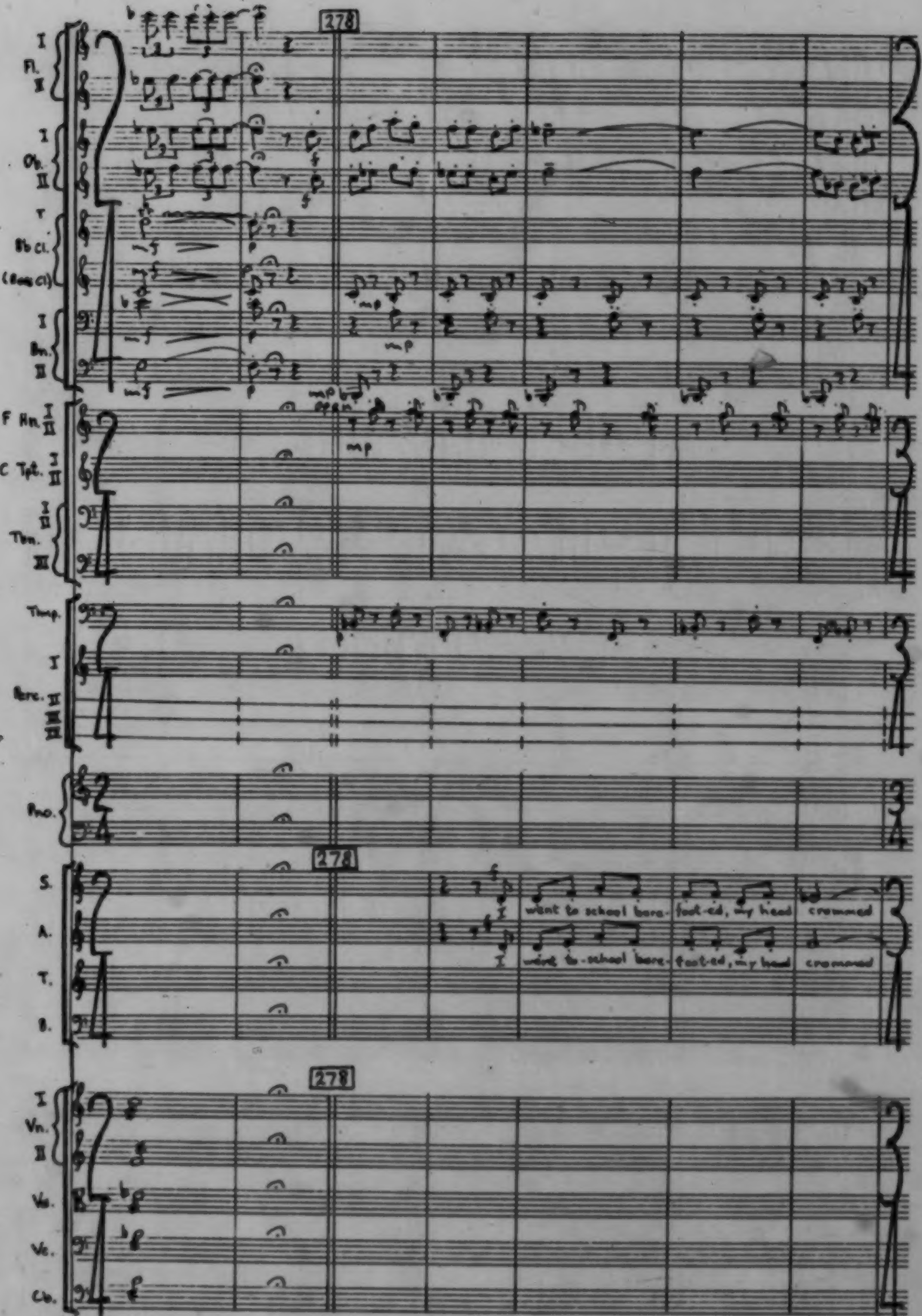

I Fl. II
I Ob. II
I Bb Cl.
(Bass cl.)
I Bn. II
F Hn. I II
C Tpt. I II
I II Trb. III
Timp.
I Perc. II III
Pno.
S.
more smi-ling than chil-drens' smiles, more so-no-rous than e-choes in the woods.
A.
more smi-ling than chil-drens' smiles, more so-no-rous than e-choes in the woods.
T.
more smi-ling than chil-drens' smiles, more so-no-rous than e-choes in the woods.
B.
more smi-ling than chil-drens' smiles, more so-no-rous than e-choes in the woods.
I Vn. II
Va.
Vc.
Cb.

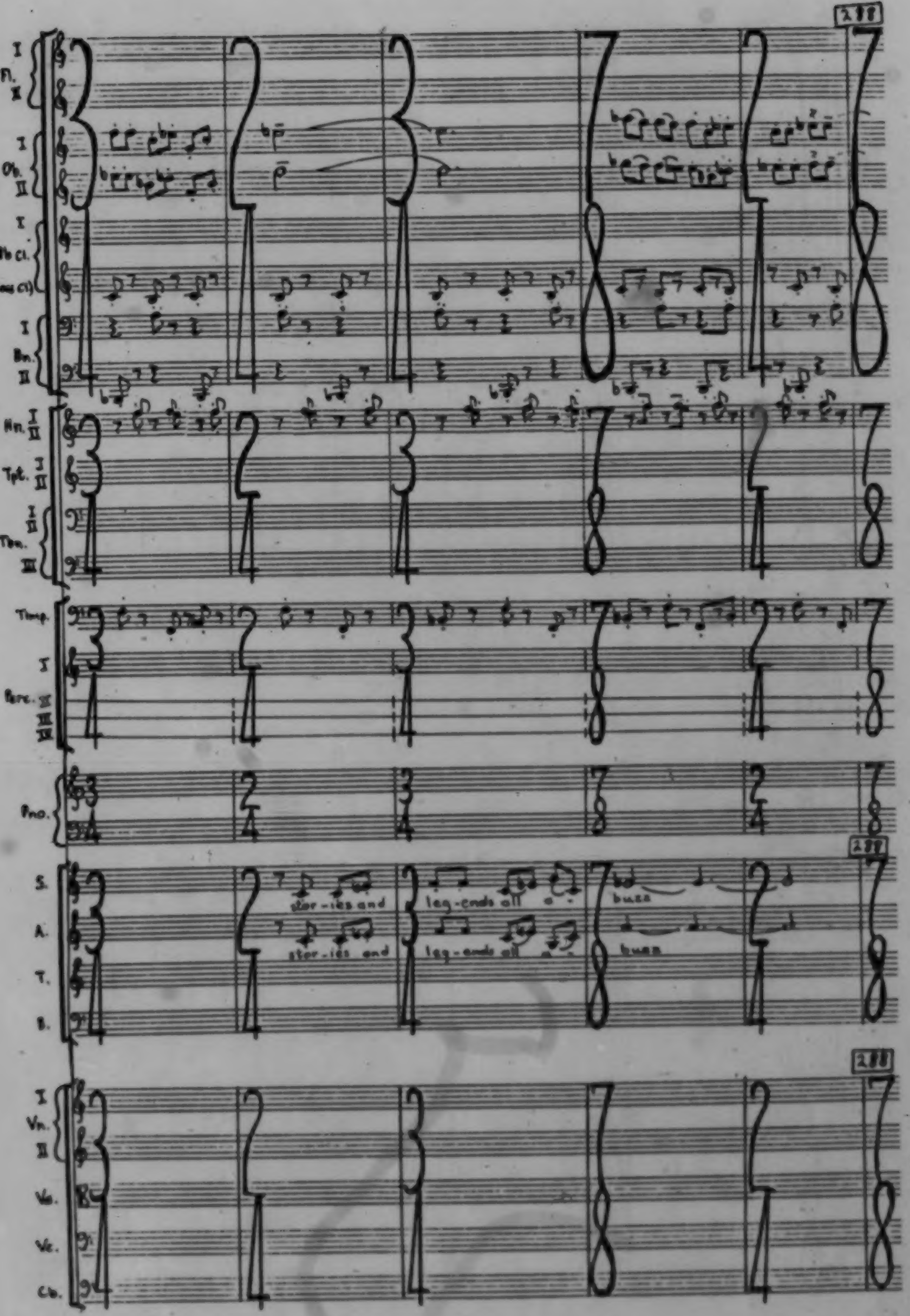

Slower
261
5. Schoolboys
♩. = ♩ = 116
GAILY, WITH MOTION
I Fl. II
I Ob. II
I B♭ Cl. (Bass Cl.)
I Bn. II
F Hn. I II
C Tpt. I II
I II Trb. III
Timp.
I Perc. II III
Pno.
S.
A.
T.
B.
Leaf in the wind, I go at the drift of my dreams.
mp
I Vn. II
Va.
Vc.
Cb.
Pizz.
p

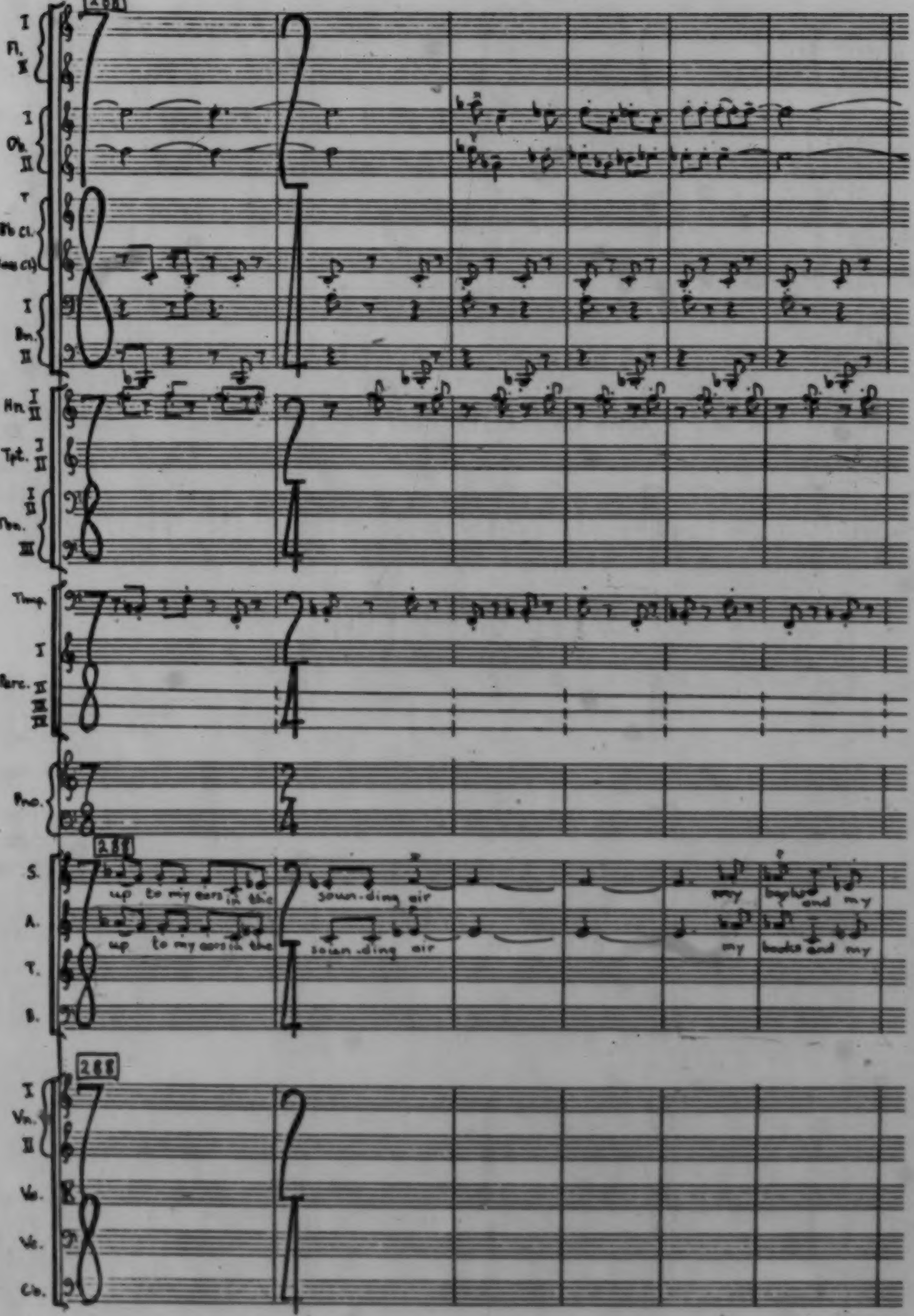

I
Fl.
II
I
Ob.
II
solo
I
B♭ Cl.
(Bass Cl.)
I
Bn.
II
mf
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II III IV
Pno.
S.
A.
T.
B.
I
Vn.
II
Va.
Vc.
Cb.
3/4
7/8

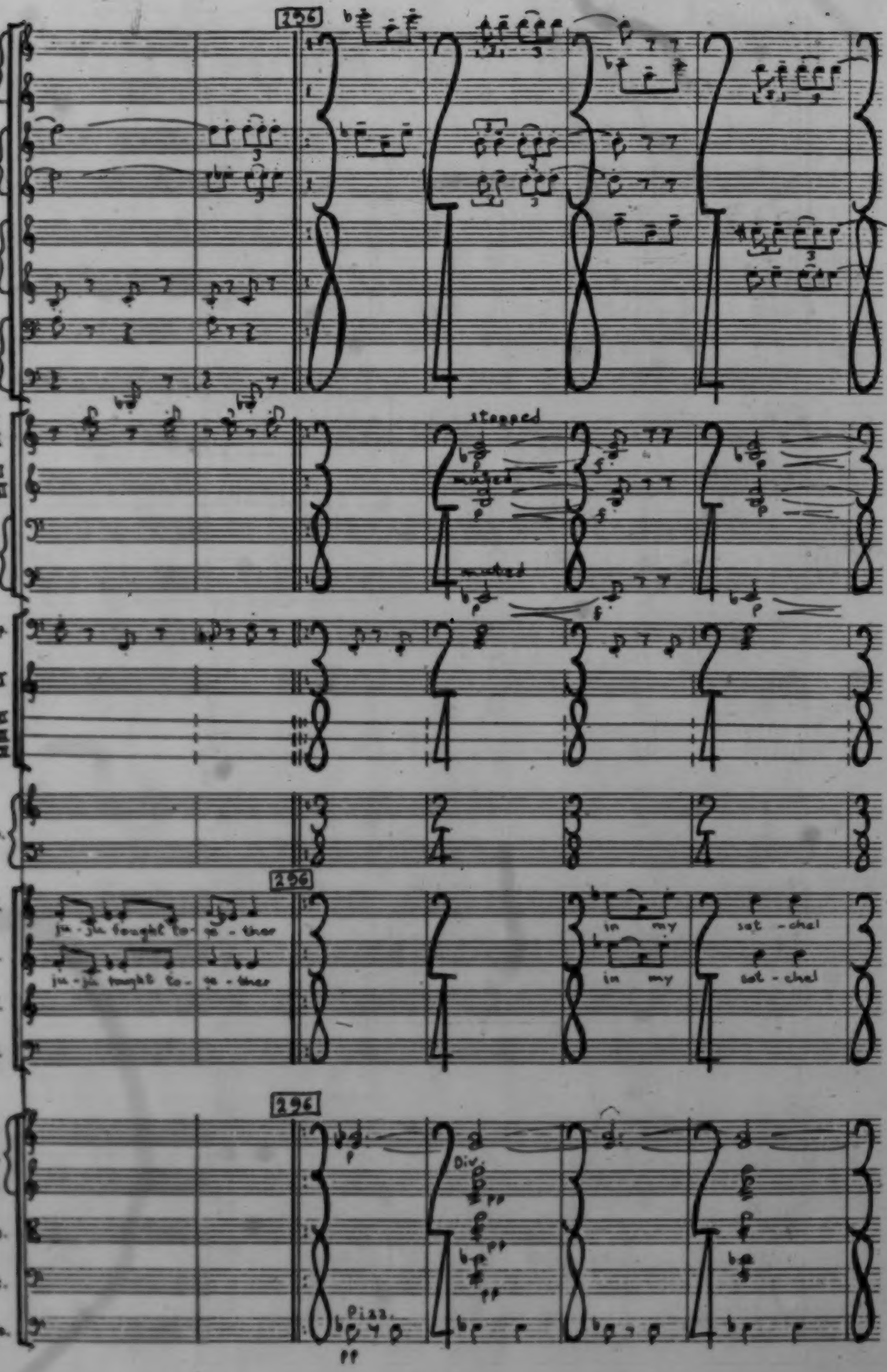

I
Fl.
II
I
Ob.
II
I
B♭ Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II
III
IV
Pno.
S.
A.
T.
B.
I
Vn.
II
Va.
Vc.
Cb.
7/8
2/4
3/8
2/4
269
269
269

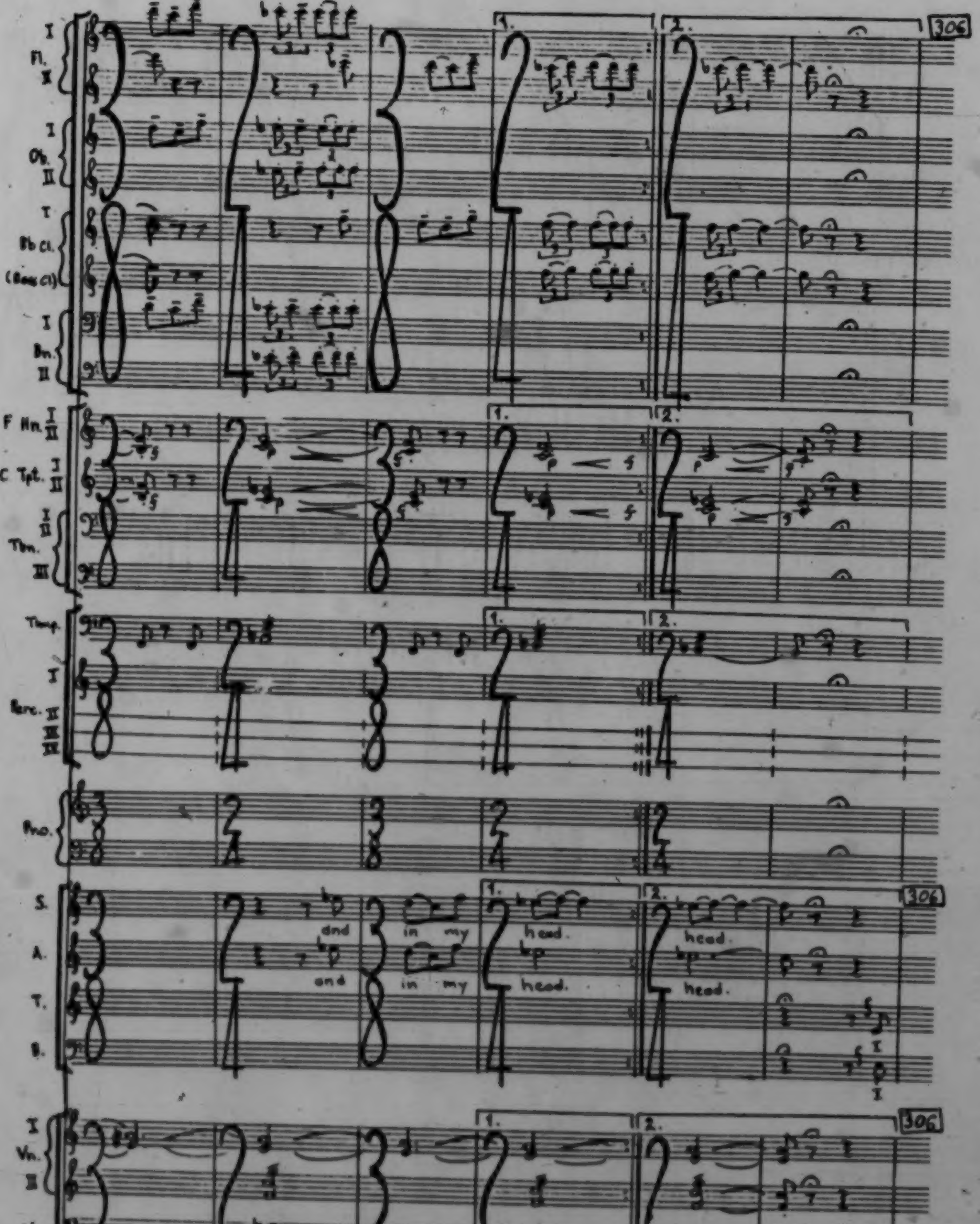

I
Fl.
II
I
Ob.
II
I
B♭ Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II III IV
Pno.
S.
A.
T.
B.
I
Vn.
II
Va.
Vc.
Cb.
muted
muted
muted
arco
arco
arco
arco
arco
p
f
pp


278
Fl. I
Fl. II
Ob. I
Ob. II
B♭ Cl. I
(Bass Cl.)
Bn. I
Bn. II
F Hn. I II
C Tpt. I II
Tbn. I II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Pno.
S.
A.
T.
B.
Vn. I
Vn. II
Va.
Vc.
Cb.
mf
mp
f
open
went to school bare-foot-ed, my head crammed
went to school bare-foot-ed, my head crammed

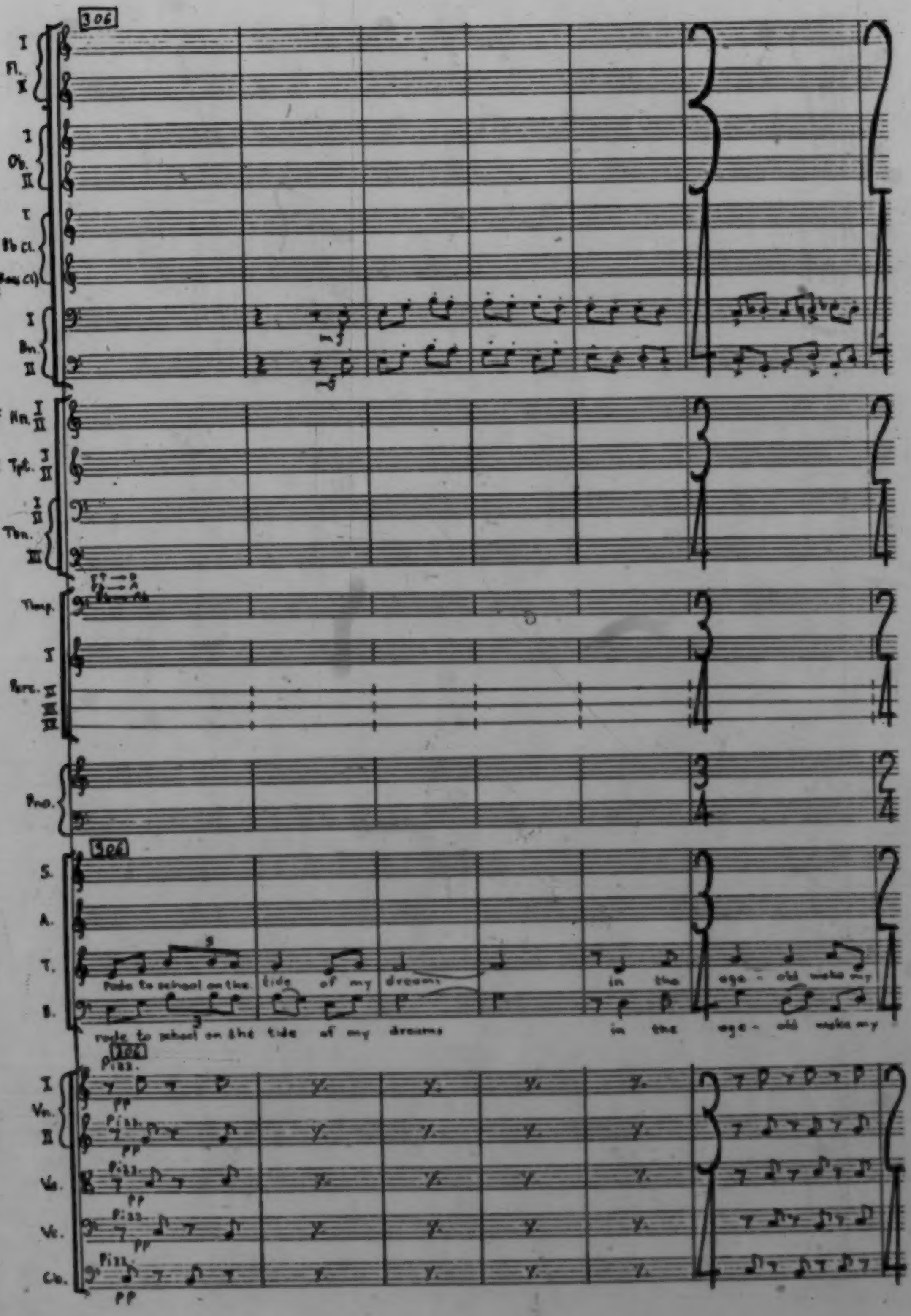

288
I
Fl.
II
I
Ob.
II
I
Bb Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II
III
IV
Pno.
288
S.
A.
T.
B.
stor-ies and
leg-ends all a-
buzz
stor-ies and
leg-ends all a-
buzz
288
I
Vn.
II
Va.
Vc.
Cb.

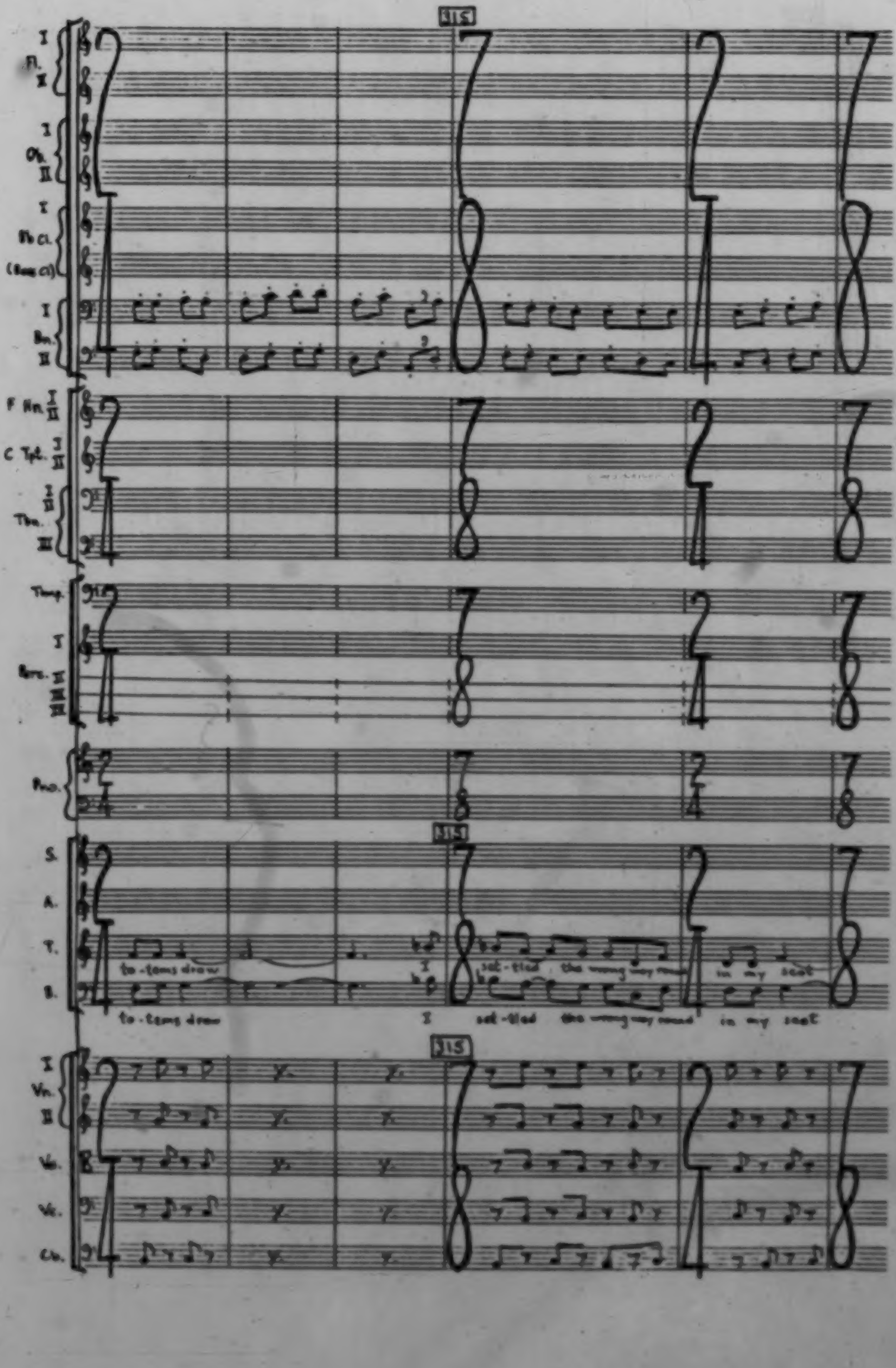

288
Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
(Bass Cl.)
Bn. I
Bn. II
F Hn. I II
C Tpt. I II
Tbn. I II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
288
S.
up to my ears in the soun-ding air my books and my
A.
up to my ears in the soun-ding air my books and my
T.
B.
288
Vn. I
Vn. II
Va.
Vc.
Cb.

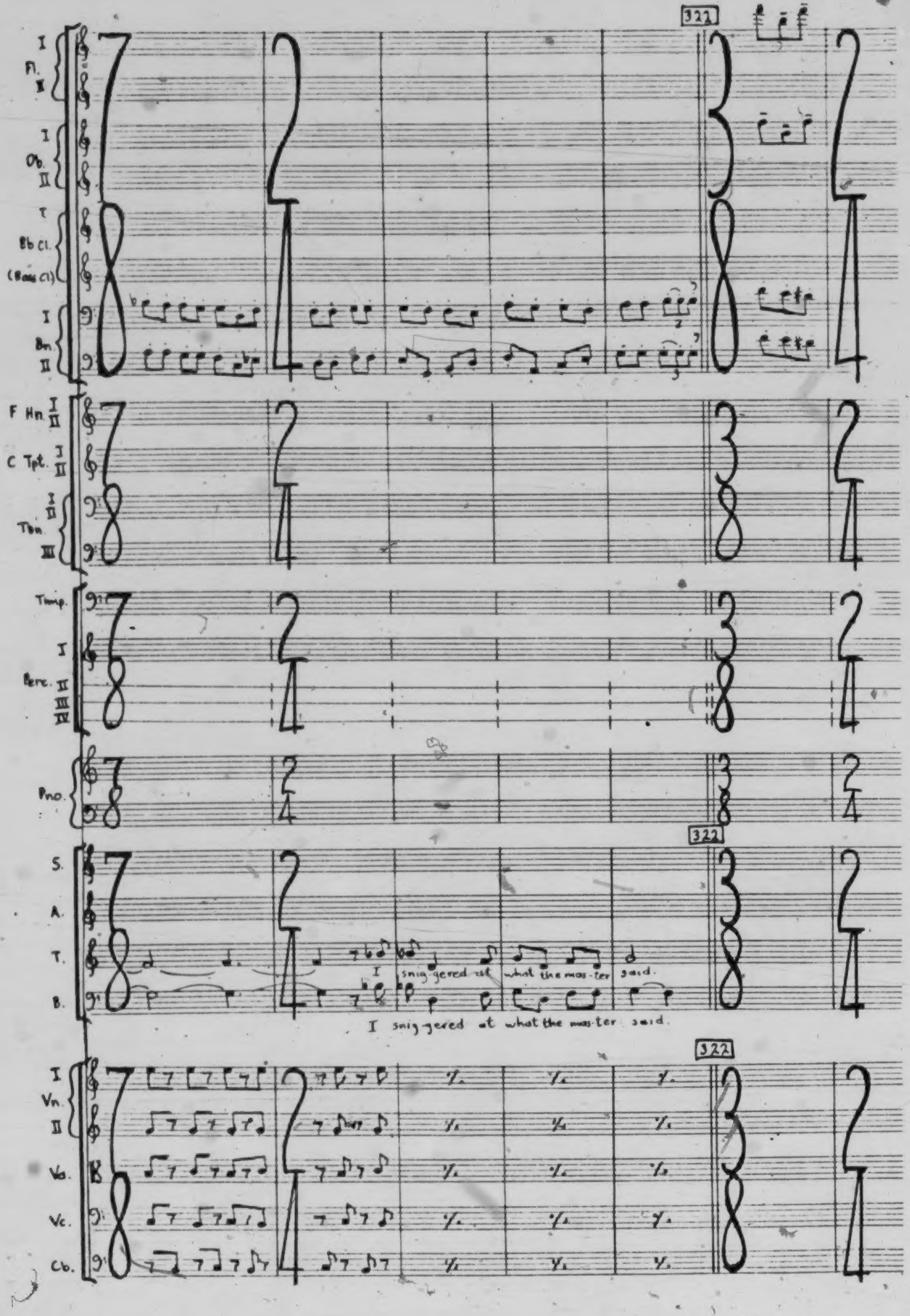

296
Fl. I II
Ob. I II
Bb Cl. I
(Bass Cl.)
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III
Pno.
S.
A.
T.
B.
Vn. I II
Va.
Vc.
Cb.
stopped
muted
muted
ju - ju fought to - ge - ther
ju - ju fought to - ge - ther
in my
sat - chel
in my
sat - chel
Div.
Pizz.
pp

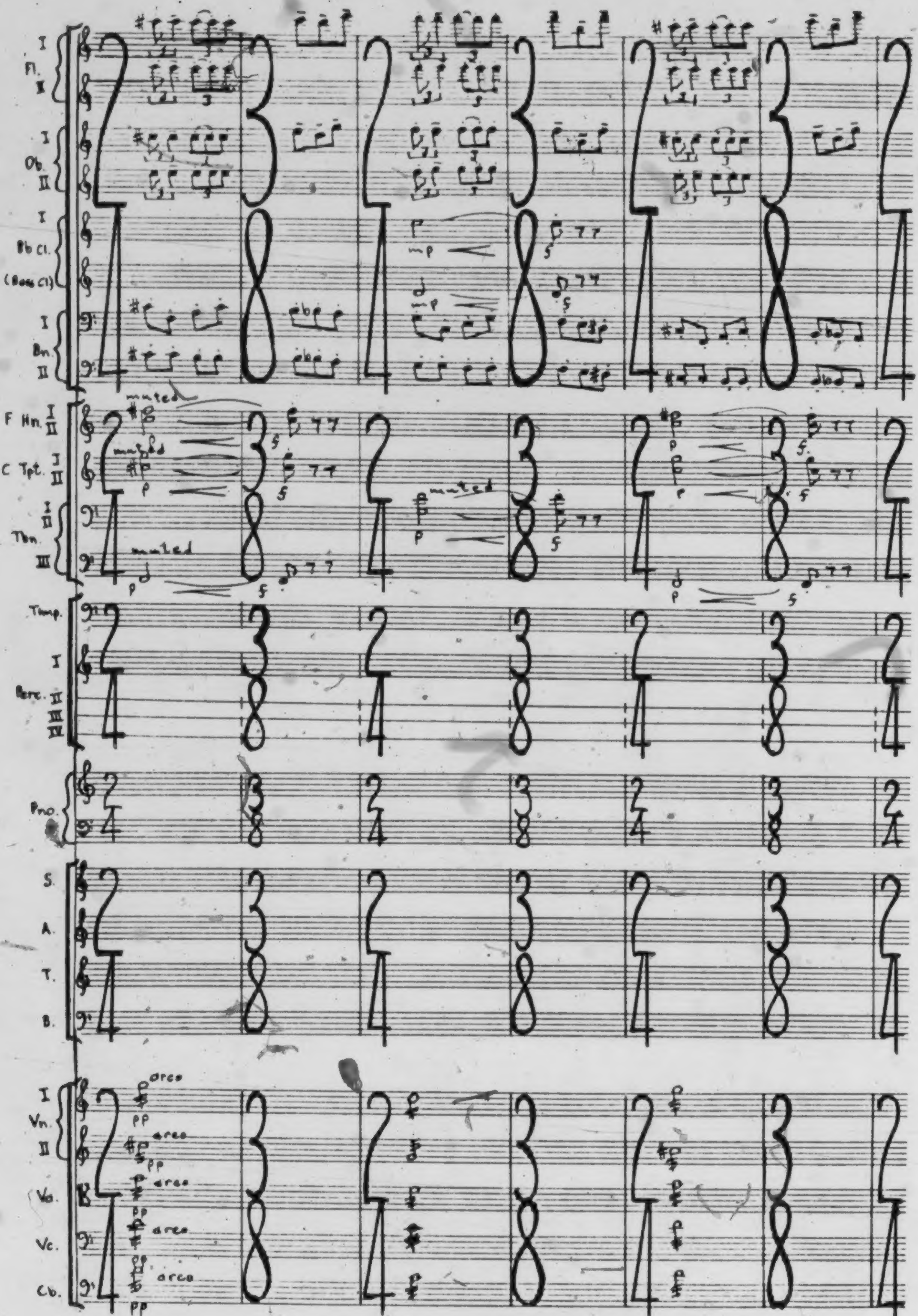


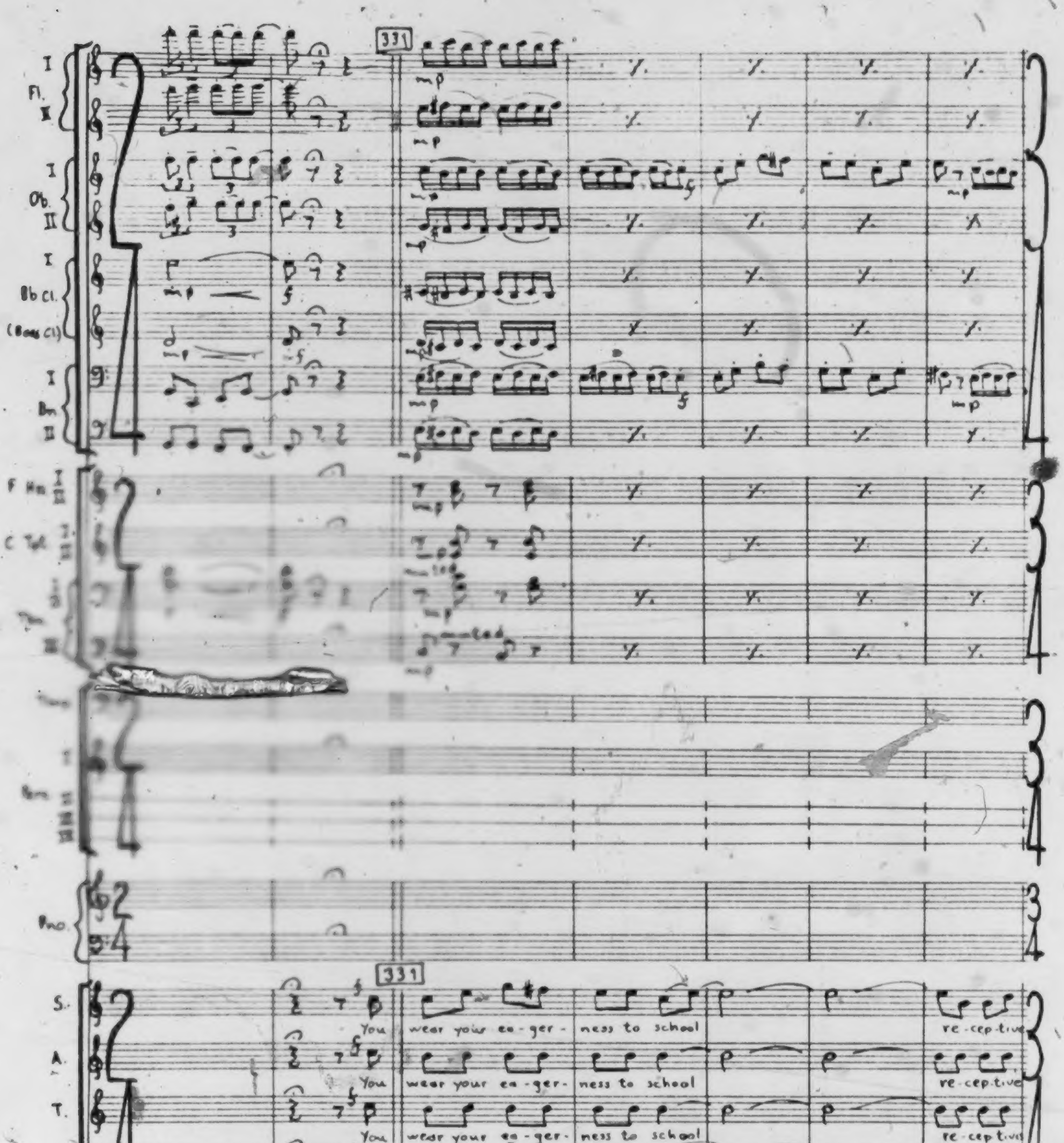
Fl. I II
Ob. I II
B♭ Cl. I
(Bass Cl.)
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
Vn. I II
Va.
Vc.
Cb.
1.
2.
306
and in my head.
and in my head.
head.
head.

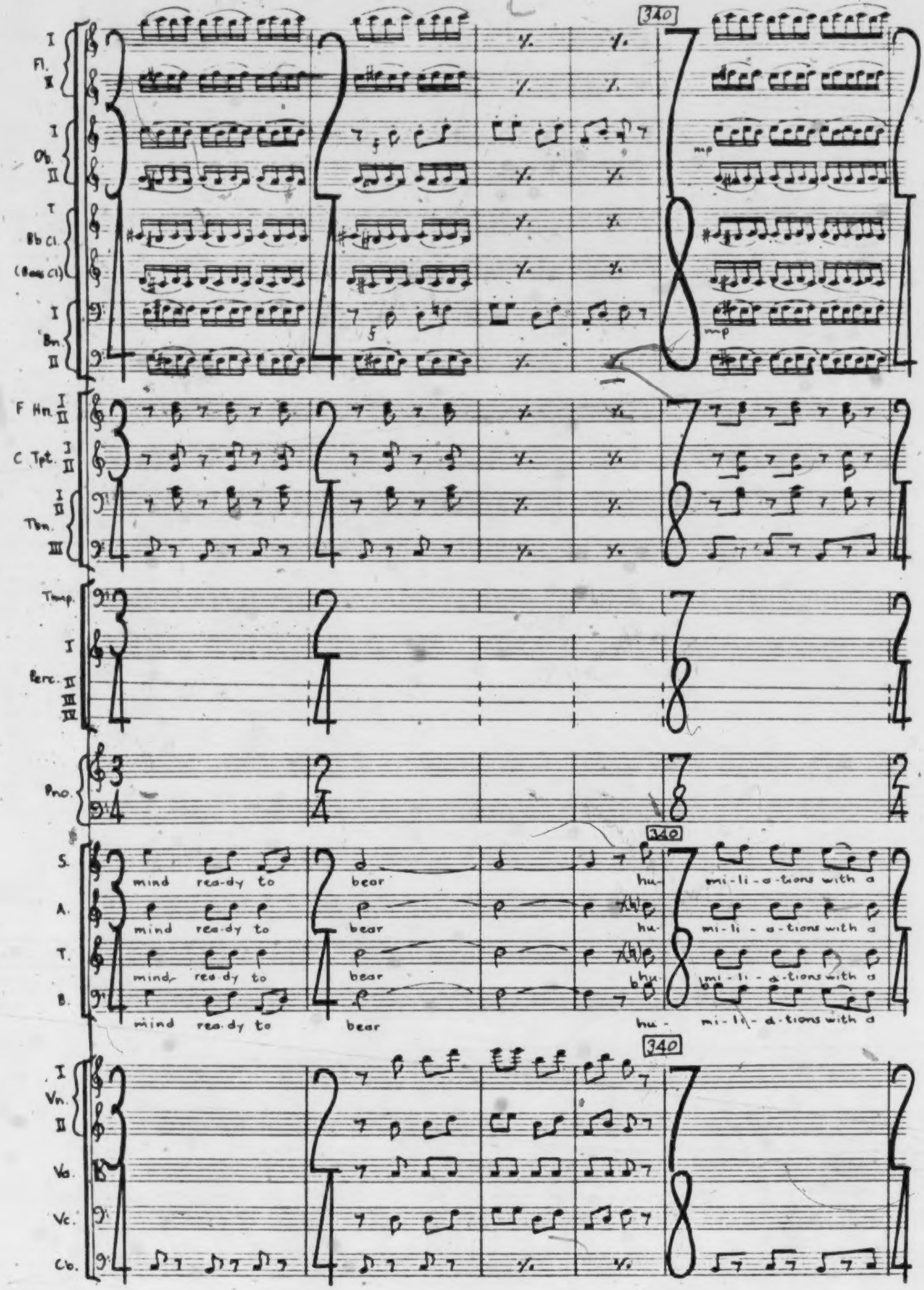

306
I Fl. II
I Ob. II
I Bb Cl. (Bass Cl.)
I Bn. II
mf
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
A.
T.
B.
rode to school on the tide of my dreams in the age - old wake my
rode to school on the tide of my dreams in the age - old wake my
3
3
I Vn. II
Va.
Vc.
Cb.
Pizz.
pp
3/4
2/4

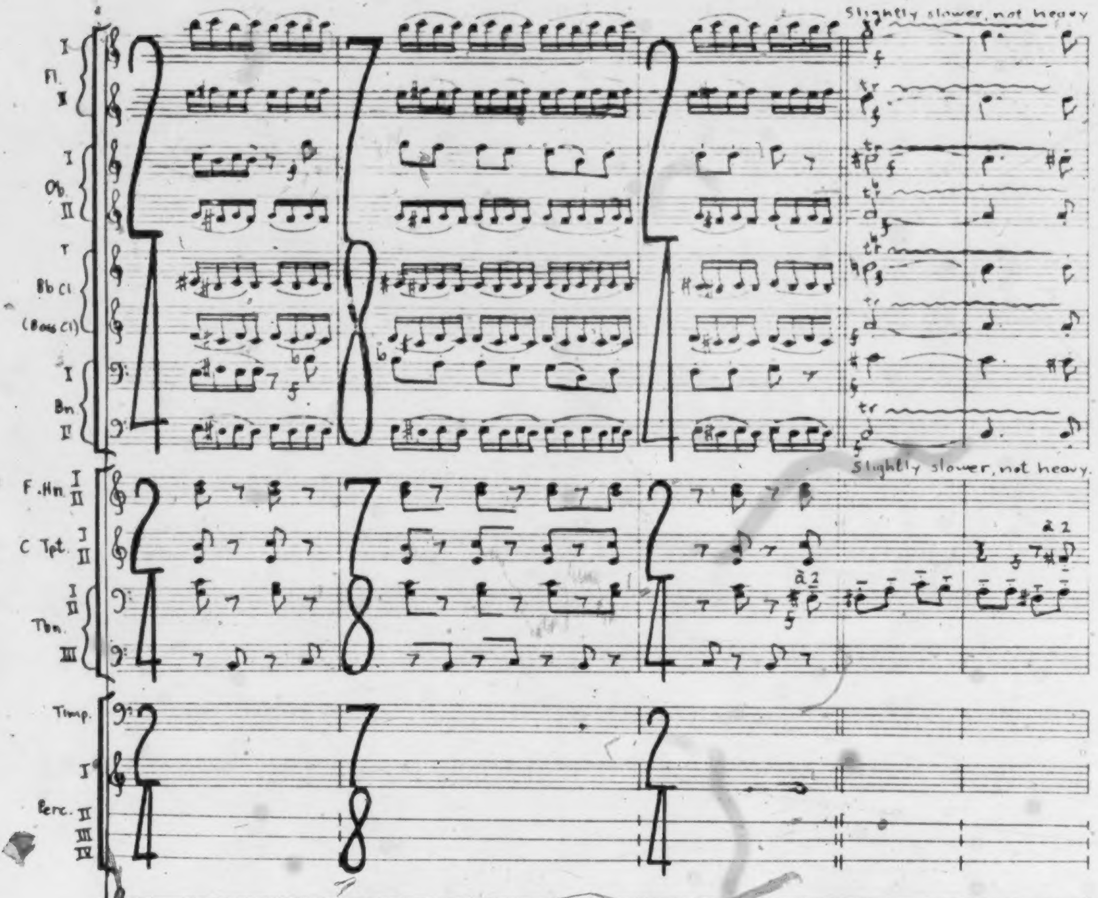

115
Fl. I II
Ob. I II
B♭ Cl. I (Bass Cl.)
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
to-toms draw
I set-tled the wrong way round in my seat
to-toms draw
I set-tled the wrong way round in my seat
Vn. I II
Va.
Vc.
Cb.

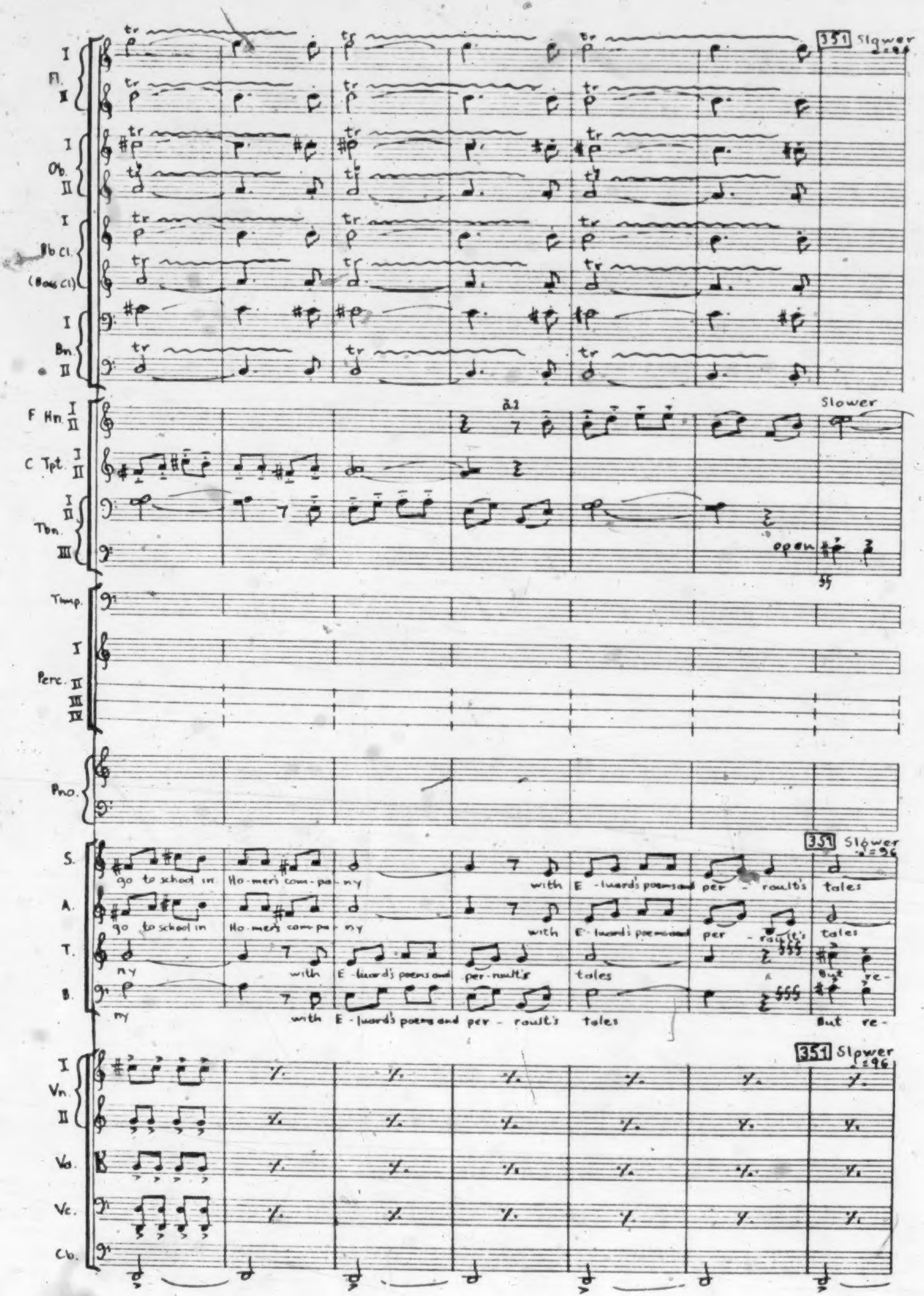

322
Fl. I II
Ob. I II
Eb Cl. I
(Bass Cl.)
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
I snig-gered at what the mas-ter said.
I snig-gered at what the mas-ter said.
Vn. I II
Va.
Vc.
Cb.

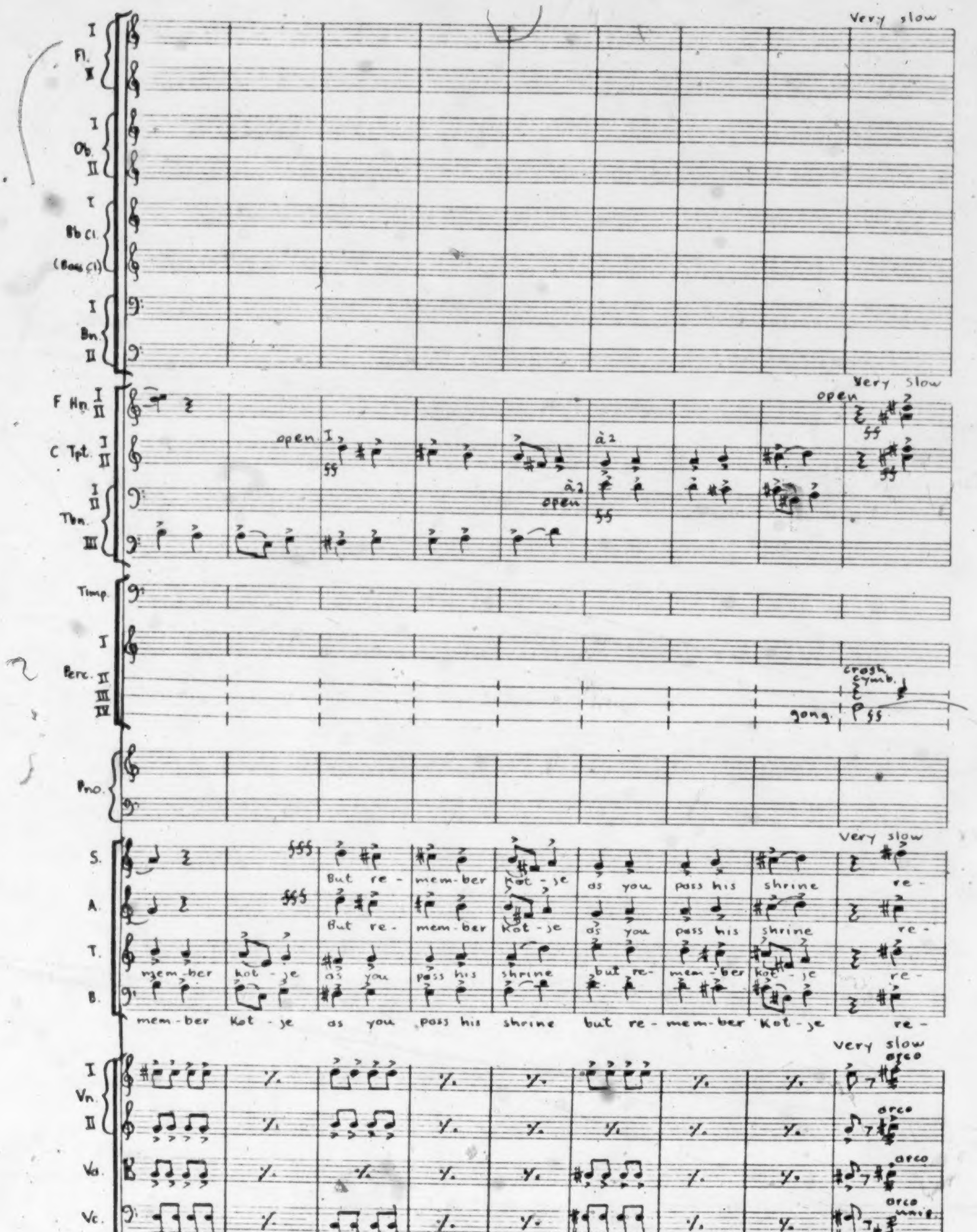

I
Fl.
II
I
Ob.
II
I
B♭ Cl.
(Bass Cl.)
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II
III
IV
Pno.
S.
A.
T.
B.
I
Vn.
II
Va.
Vc.
Cb.
muted
muted
muted
muted
arco
arco
arco
arco
arco
pp
mp
p
f

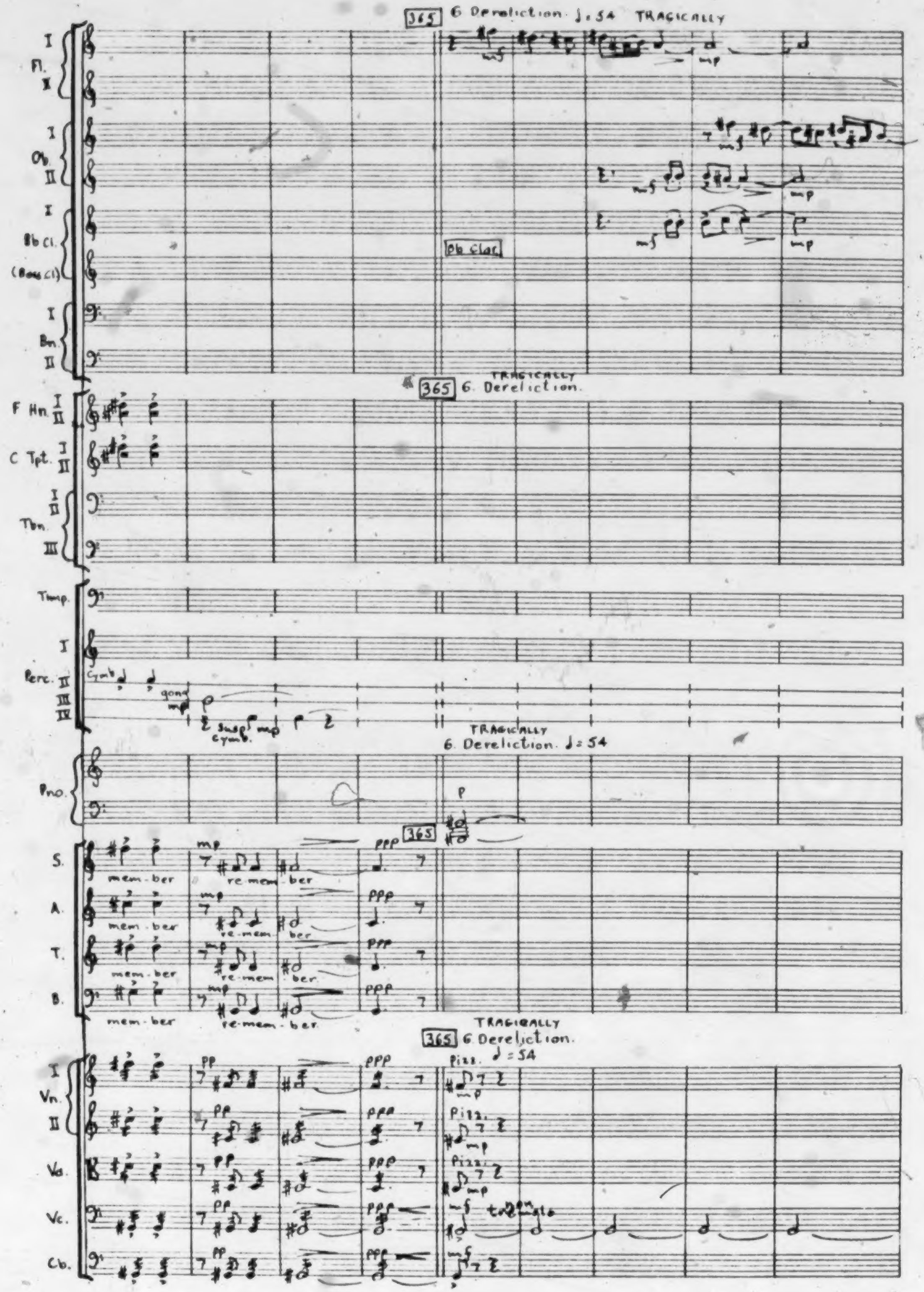

331
Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
(Bass Cl.)
Bn. I
Bn. II
F Hn. I II
C Tpt. I II
Tbn. I II III
Pno.
S.
A.
T.
B.
You wear your ea-ger-ness to school
re-cep-tive
Vn. I
Vn. II
Va.
Vc.
Cb.
Pizz
mp
mf
p

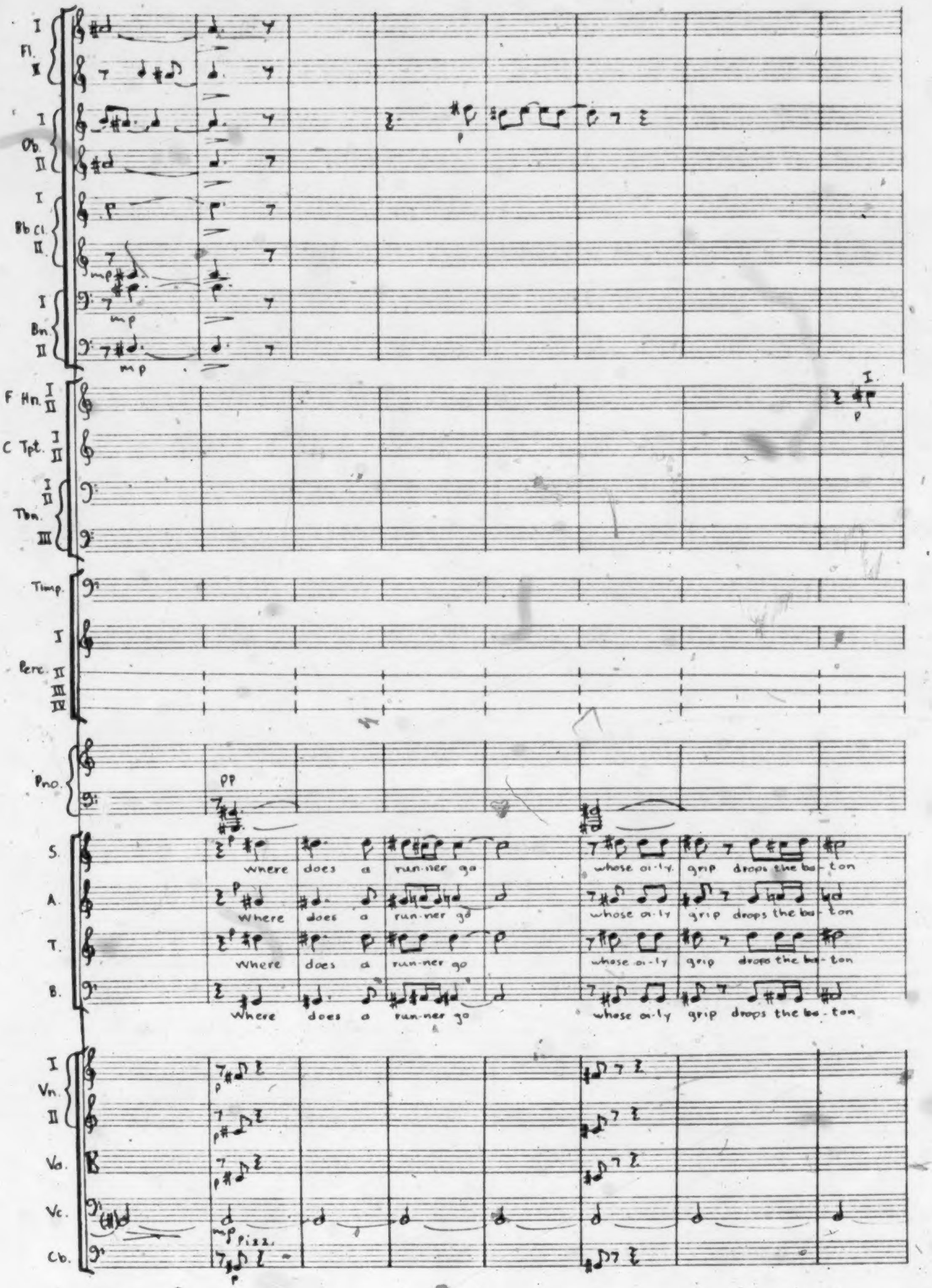

340
Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
(Bass Cl.)
Bn. I
Bn. II
mp
mp
F Hn. I II
C Tpt. I II
Tbn. I II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
340
S.
mind rea-dy to bear hu- mi-li-a-tions with a
A.
mind rea-dy to bear hu- mi-li-a-tions with a
T.
mind rea-dy to bear hu- mi-li-a-tions with a
B.
mind rea-dy to bear hu- mi-li-a-tions with a
340
Vn. I
Vn. II
Va.
Vc.
Cb.

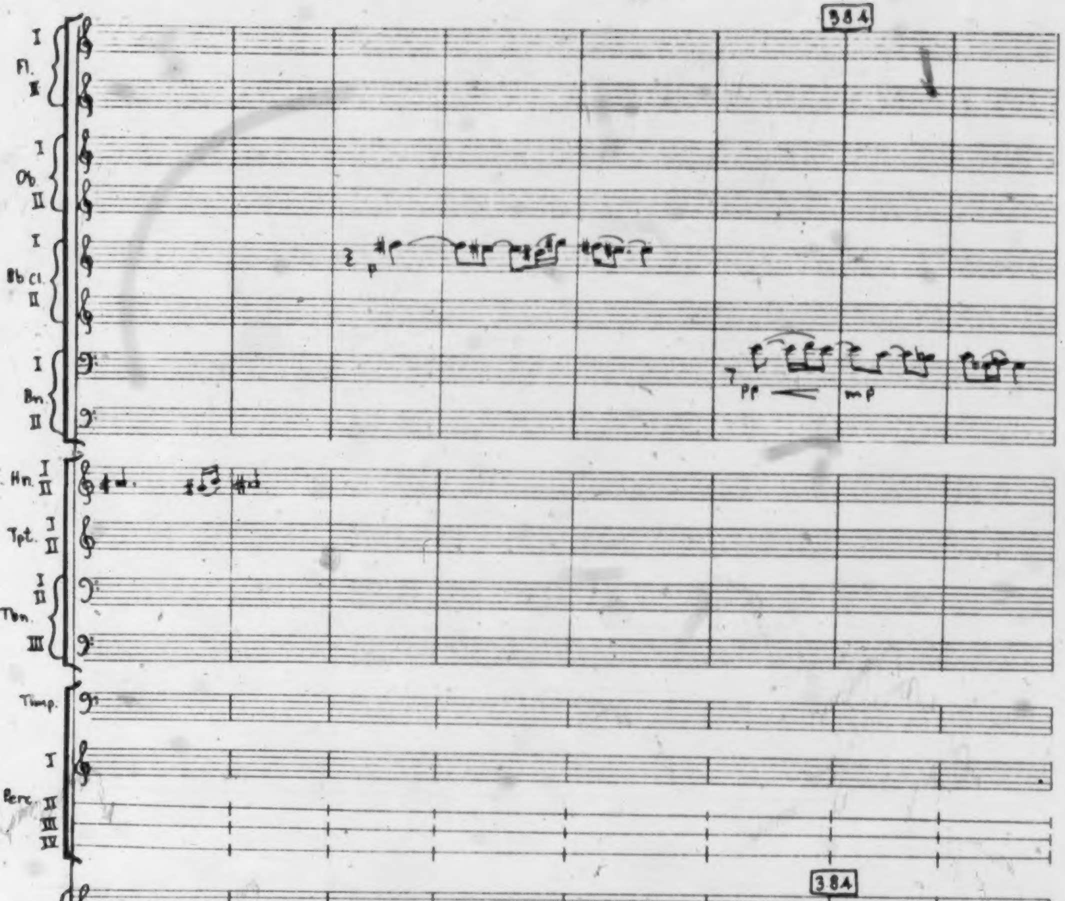

Slightly slower, not heavy
I
Fl.
II
I
Ob.
II
I
Bb Cl
(Bass Cl)
I
Bn.
II
F. Hn. I II
C Tpt. I II
I II
Tbn.
III
a 2
Timp.
I
Perc. II III IV
Pno.
343
S.
A.
T.
B.
cheer-ful heart.
You
go to school in Ho-mer's com-pa-
I
Vn.
II
Va.
Vc.
Cb.
Div.
2/4
7/8
2/4

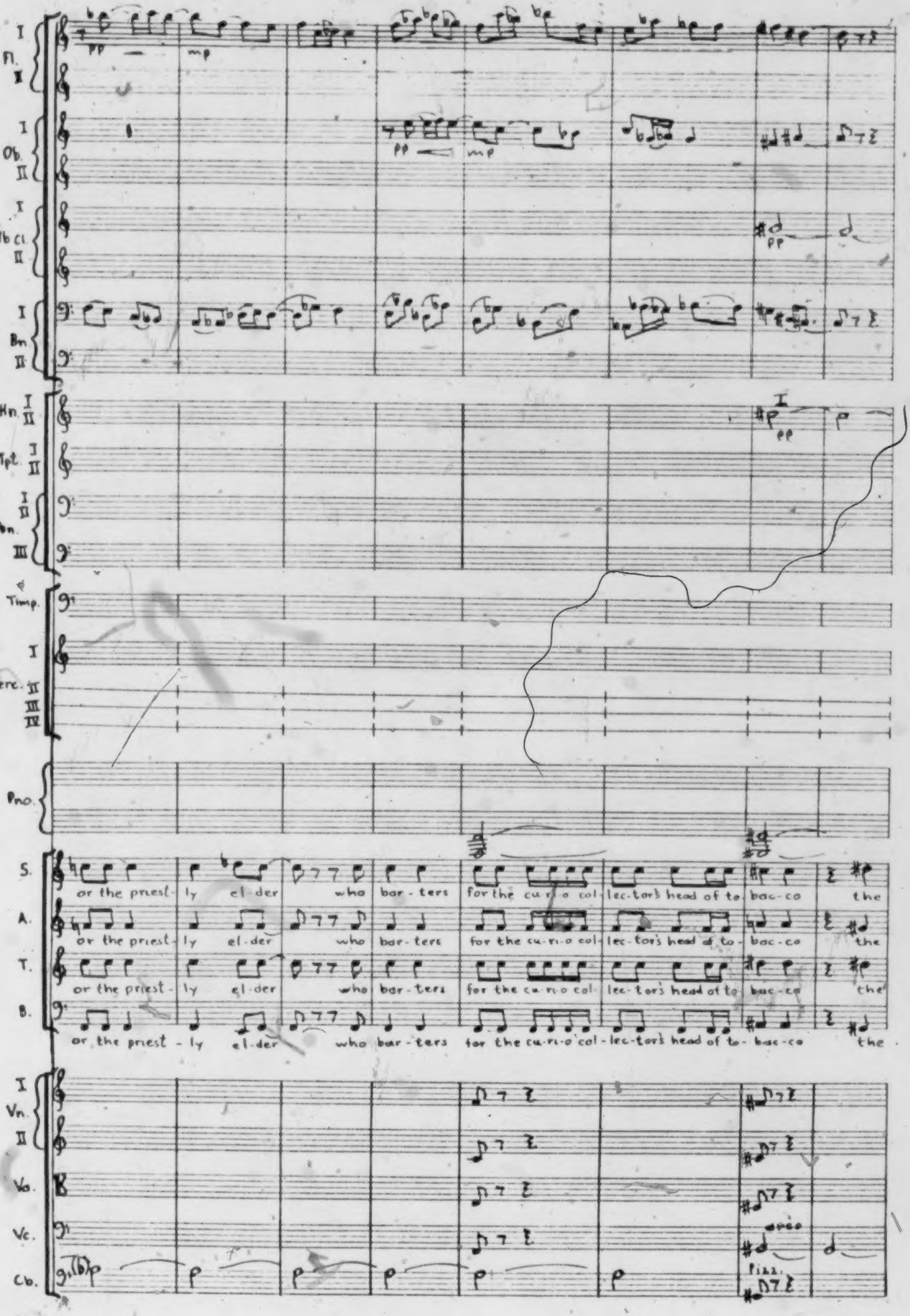

351 Slower ♩=96
Fl. I II
Ob. I II
B♭ Cl. I (Bass Cl.)
Bn. I II
tr
F Hn. I II
a2
Slower
C Tpt. I II
Tbn. I II III
open
Timp.
Perc. I II III IV
Pno.
S.
go to school in Ho-mer's com-pa-ny with E-luard's poems and per-rault's tales
A.
go to school in Ho-mer's com-pa-ny with E-luard's poems and per-rault's tales
T.
ny with E-luard's poems and per-rault's tales But re-
B.
ny with E-luard's poems and per-rault's tales But re-
Vn. I II
Va.
Vc.
Cb.

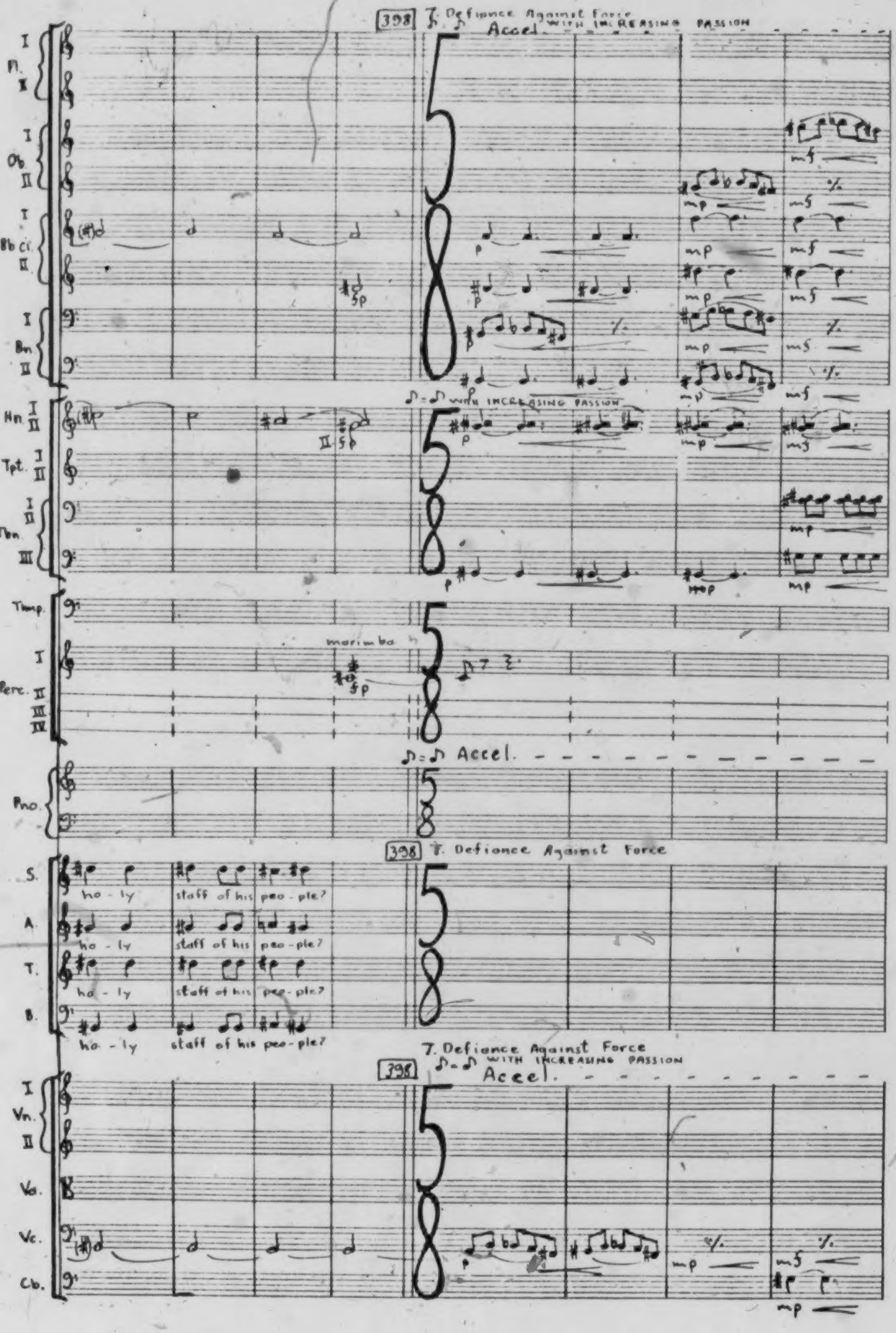

Very slow
I
Fl.
II
I
Ob.
II
I
Bb Cl.
(Bass Cl)
I
Bn.
II
Very slow
F Hn. I II
open
C Tpt. I II
open I
à 2
Tbn. I II
à 2
open
III
Timp.
I
Perc. II
III
IV
crash cymb.
gong
Pno.
Very slow
S.
But re - mem - ber Kot - je as you pass his shrine re -
A.
But re - mem - ber Kot - je as you pass his shrine re -
T.
mem - ber Kot - je as you pass his shrine but re - mem - ber Kot - je re -
B.
mem - ber Kot - je as you pass his shrine but re - mem - ber Kot - je re -
Very slow
arco
I
Vn.
II
arco
Va.
arco
Vc.
arco unis.
Cb.

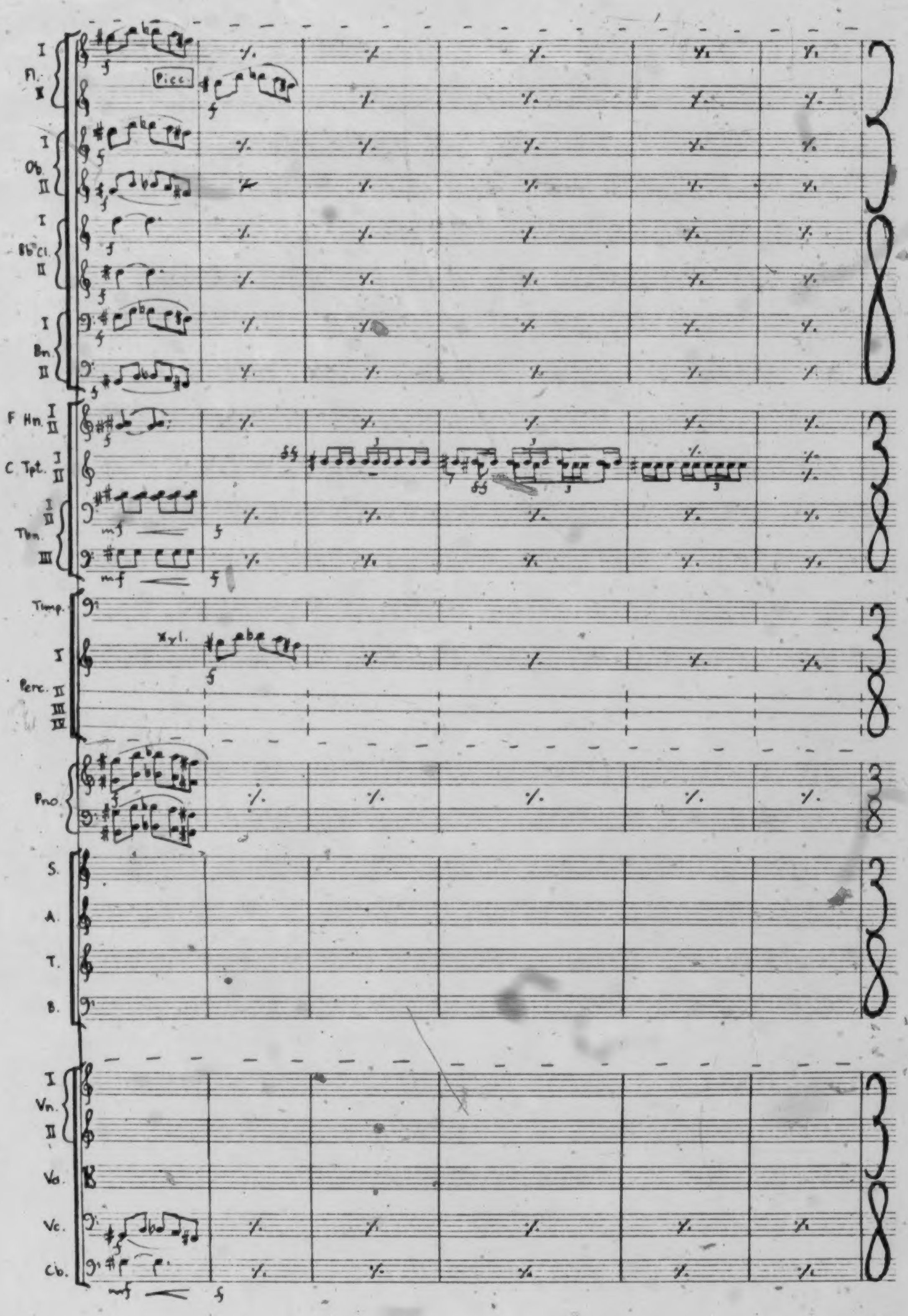

365 6 Dereliction ♩=54 TRAGICALLY
Fl. I II
Ob. I II
Bb Cl. I (Bass Cl)
Bb Clar.
Bn. I II
365 6. Dereliction. TRAGICALLY
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Cymb.
gong
Susp. Cymb.
TRAGICALLY 6. Dereliction. ♩=54
Pno.
365
S.
A.
T.
B.
mem-ber
re-mem-ber
TRAGICALLY 365 6. Dereliction.
Pizz. ♩=54
Vn. I II
Va.
Vc.
Cb.
tremolo
mp
mf
p
pp
ppp

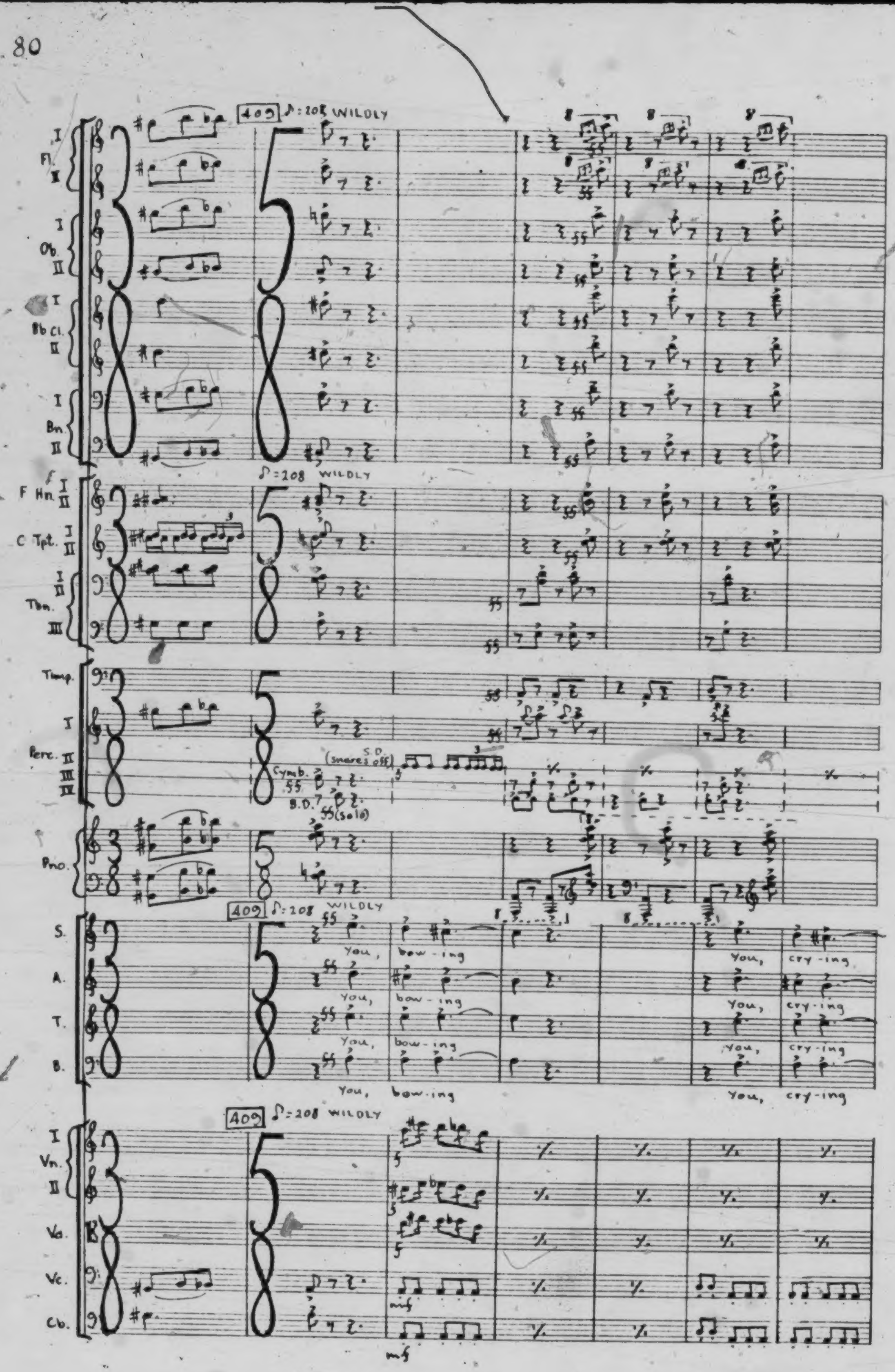

Fl. I
II
Ob. I
II
Bb Cl. I
II
Bn. I
II
F Hn. I II
C Tpt. I II
Tbn. I II
III
Timp.
Perc. I
II
III
IV
Pno.
S.
A.
T.
B.
Vn. I
II
Va.
Vc.
Cb.
mp
p
pp
Pizz.
I.
Where does a run-ner go
whose oi-ly grip drops the ba-ton

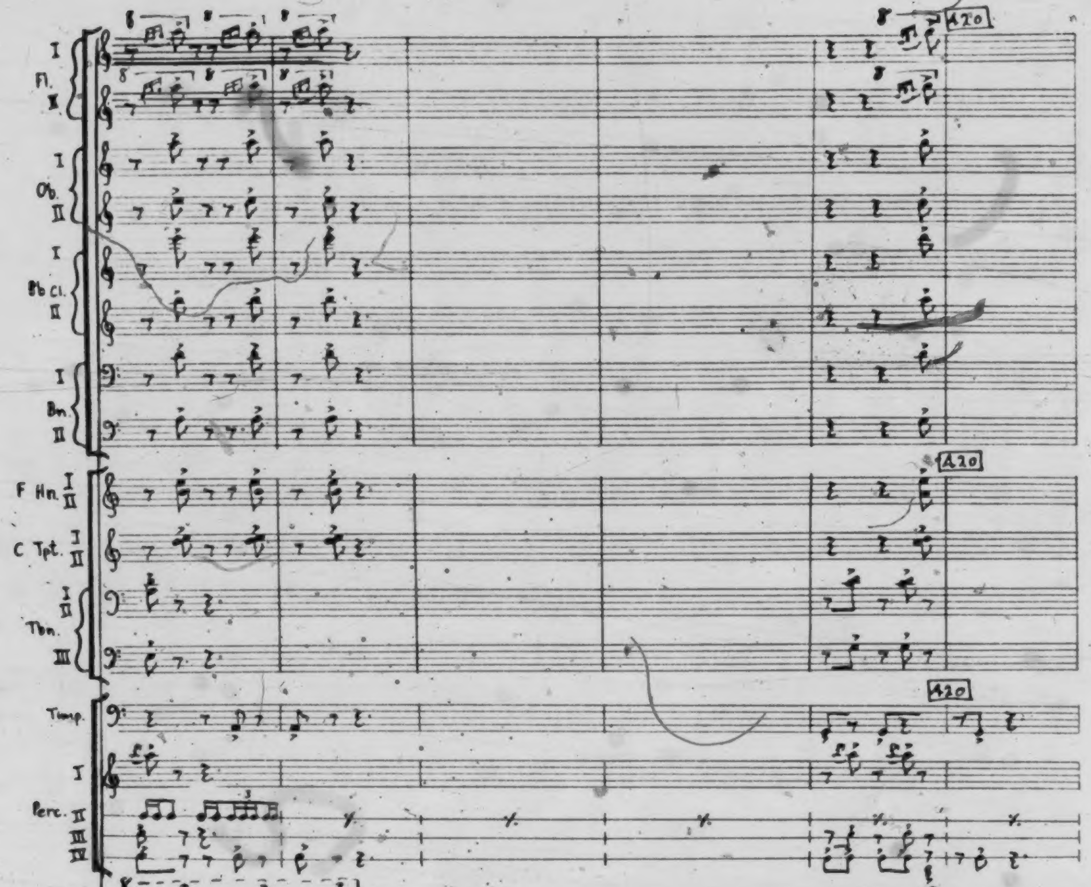

384
I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
F. Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
A.
T.
B.
I Vn. II
Va.
Vc.
Cb.
p
pp
mp
mf
f
pizz.
arco
han-ded by the faith-ful one
in a hard, mer-ci-less race?
3

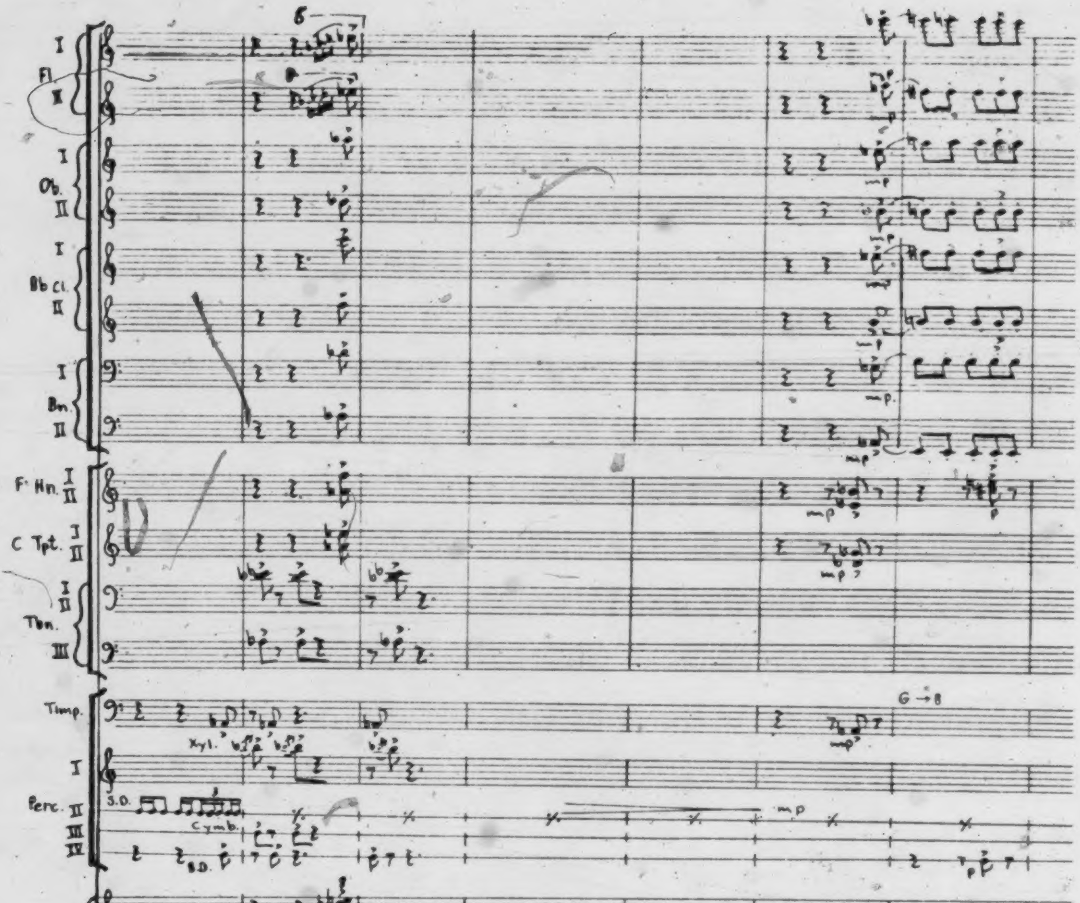

Fl. I II
Ob. I II
Bb Cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
Vn. I II
Va.
Vc.
Cb.
pp
mp
arco
pizz.
or the priest - ly el - der who bar - ters for the cu - ri - o col - lec - tor's head of to - bac - co the

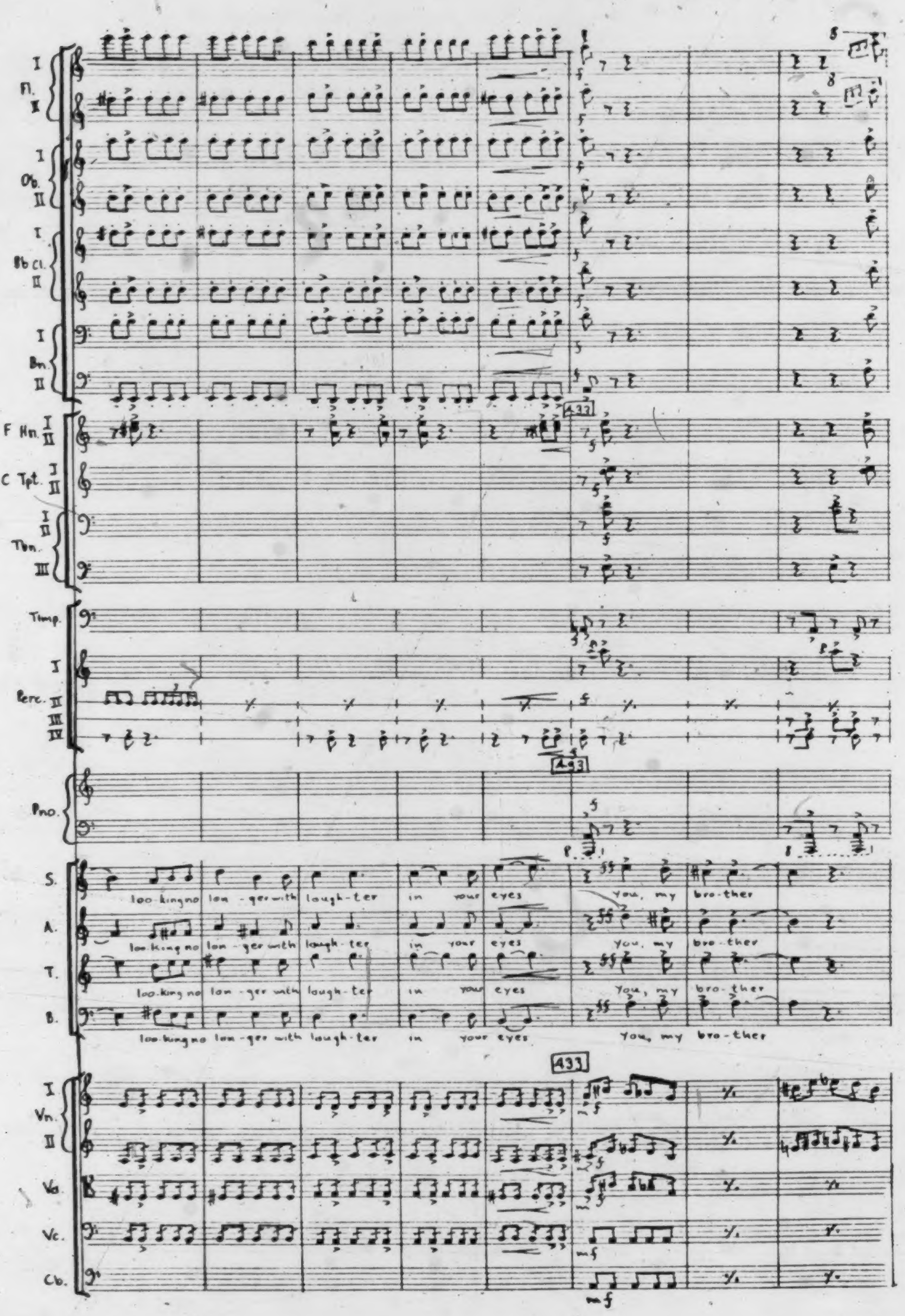

398
7. Defiance Against Force
with increasing passion
Accel.
♪=♪
I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
marimba
Pno.
S.
A.
T.
B.
ho - ly staff of his peo - ple?
I Vn. II
Va.
Vc.
Cb.
5
8
p
sp
mp
mf
II

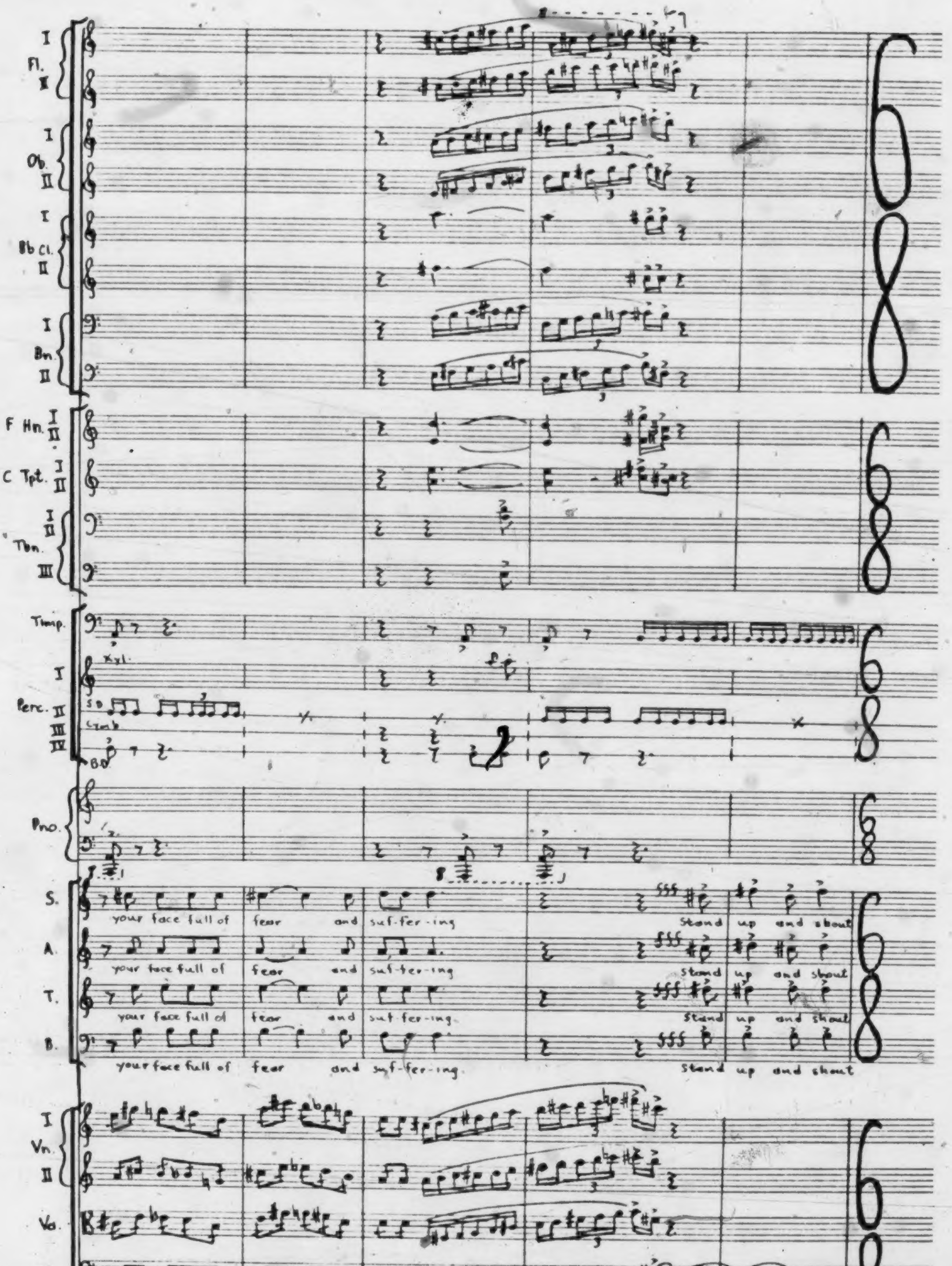

Fl.
I
II
Picc.
Ob.
I
II
B♭ Cl.
I
II
Bn.
I
II
F Hn. I II
C Tpt. I II
Tbn.
I II
III
Timp.
Xyl.
Perc.
I
II
III
IV
Pno.
S.
A.
T.
B.
Vn.
I
II
Va.
Vc.
Cb.
f
mf
3

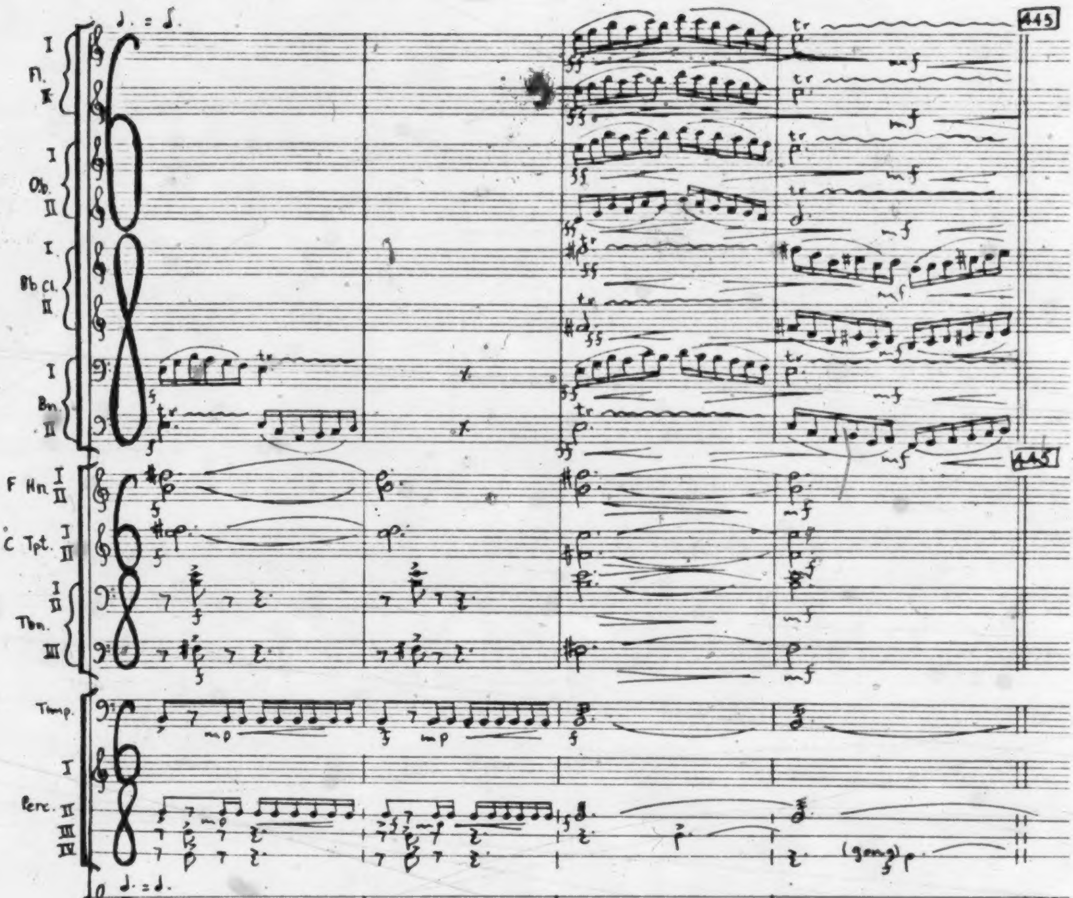

409
♪ = 208 WILDLY
I Fl. II
I Ob. II
I B♭ Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
Perc. I II III IV
S.D. (snares off)
Cymb.
S.D.
(solo)
Pno.
S.
A.
T.
B.
You, bow-ing
You, cry-ing
I Vn. II
Va.
Vc.
Cb.
mf

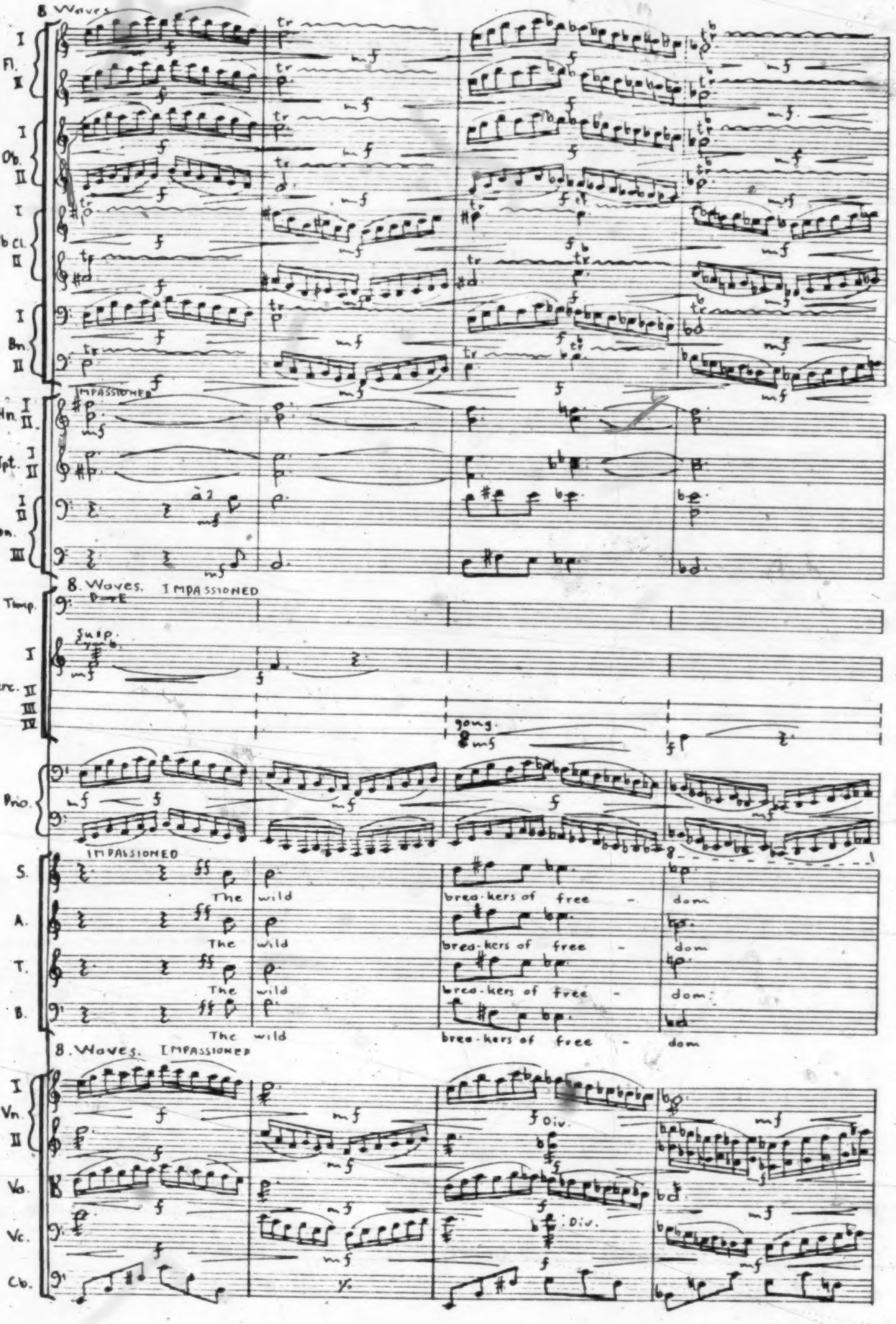

120
Fl. I II
Ob. I II
B♭ Cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
You, dy-ing like that one day with-out know-ing why You,
Vn. I II
Va.
Vc.
Cb.

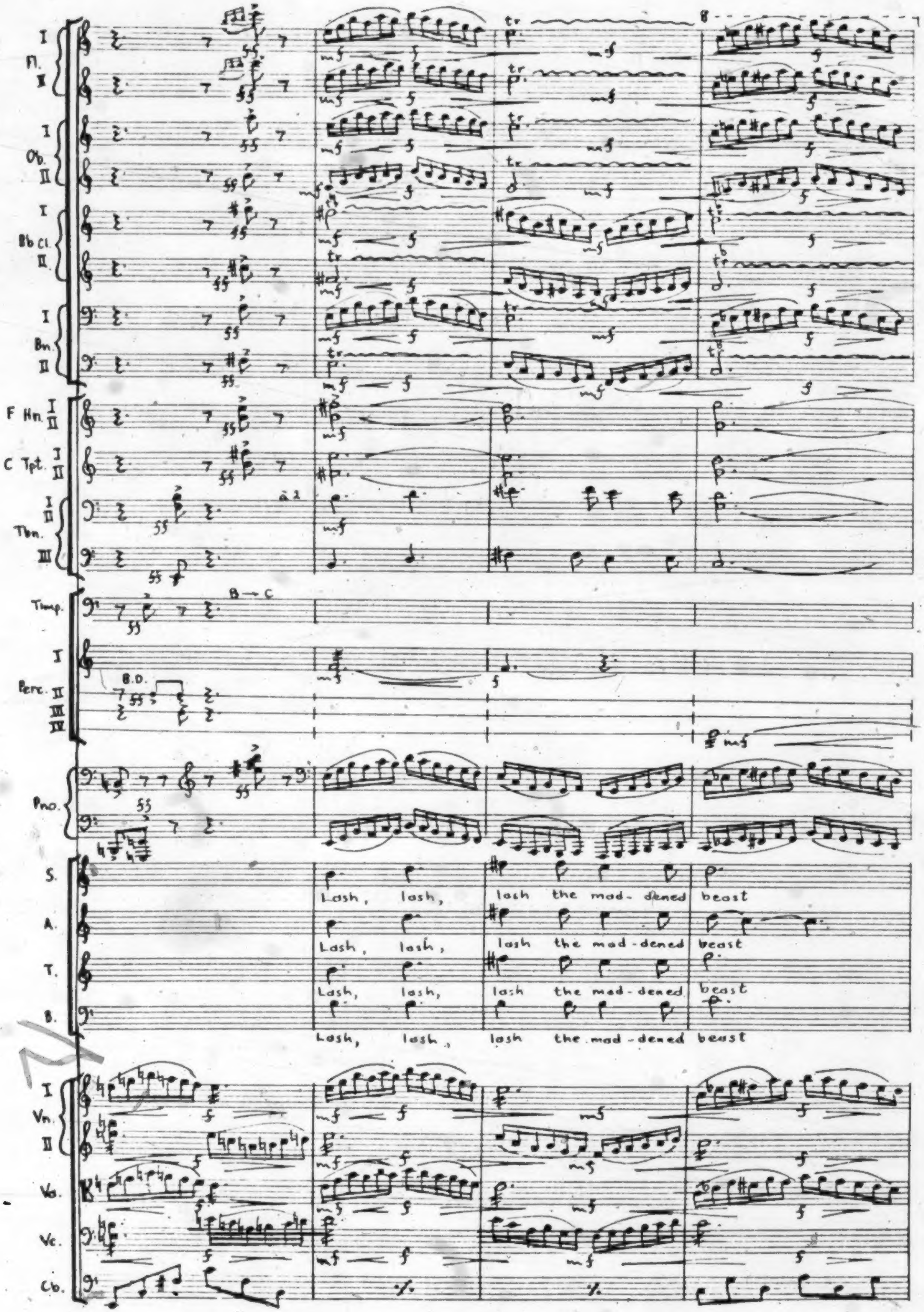

Fl. I
II
Ob. I
II
Bb Cl. I
II
Bn. I
II
F Hn. I II
C Tpt. I II
Tbn. I II
III
Timp.
Xyl.
Perc. I
II
III
IV
S.D.
Cymb.
B.D.
Pno.
S.
A.
T.
B.
Vn. I
II
Va.
Vc.
Cb.
6
G → 8
mp
mf
strug-gling
You,
wat-ching o-ver a-no-ther's
rest
You,

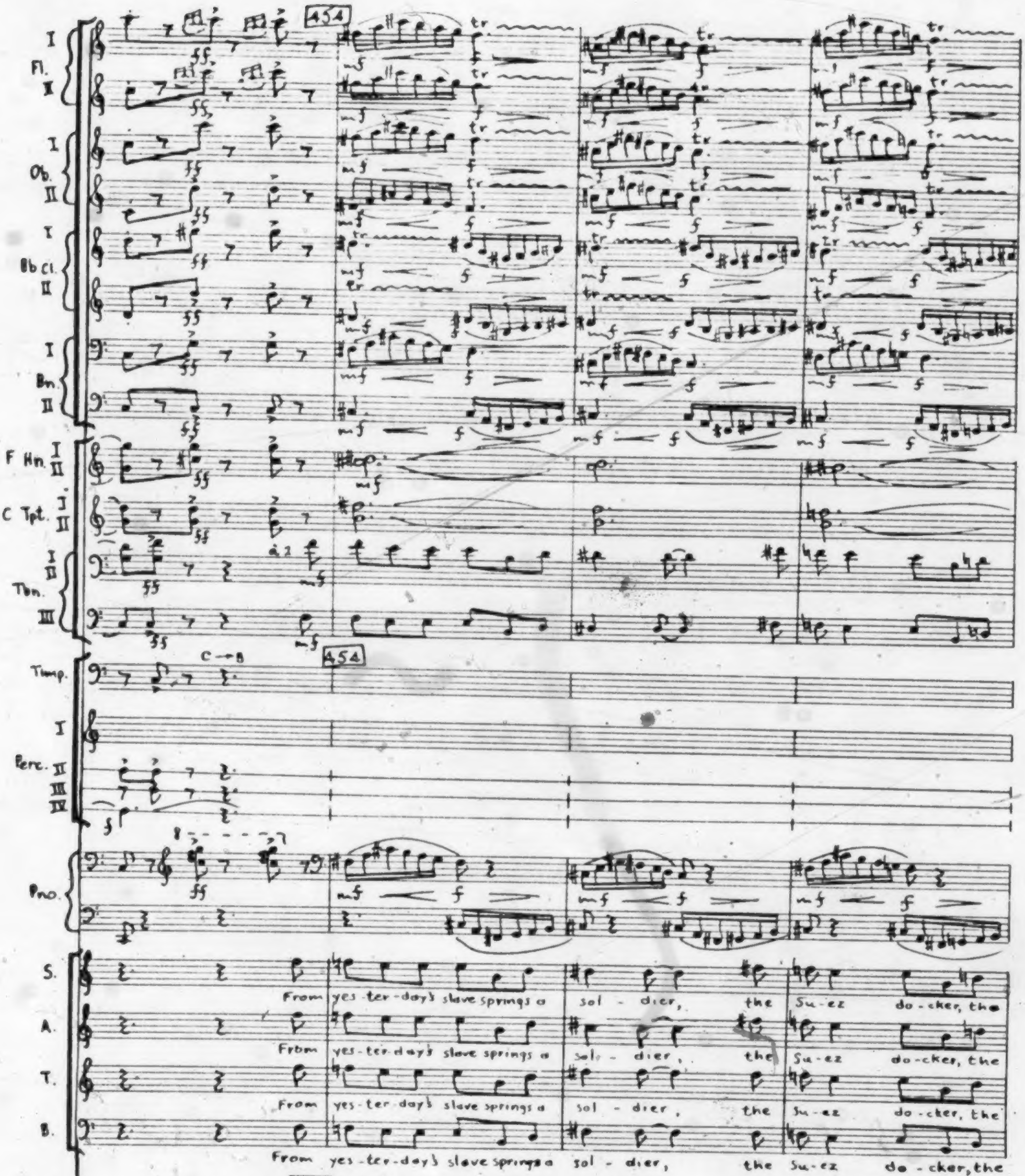

Fl. I II
Ob. I II
Bb Cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
Vn. I II
Va.
Vc.
Cb.
433
loo-king no lon-ger with laugh-ter in your eyes
You, my bro-ther
mf
p

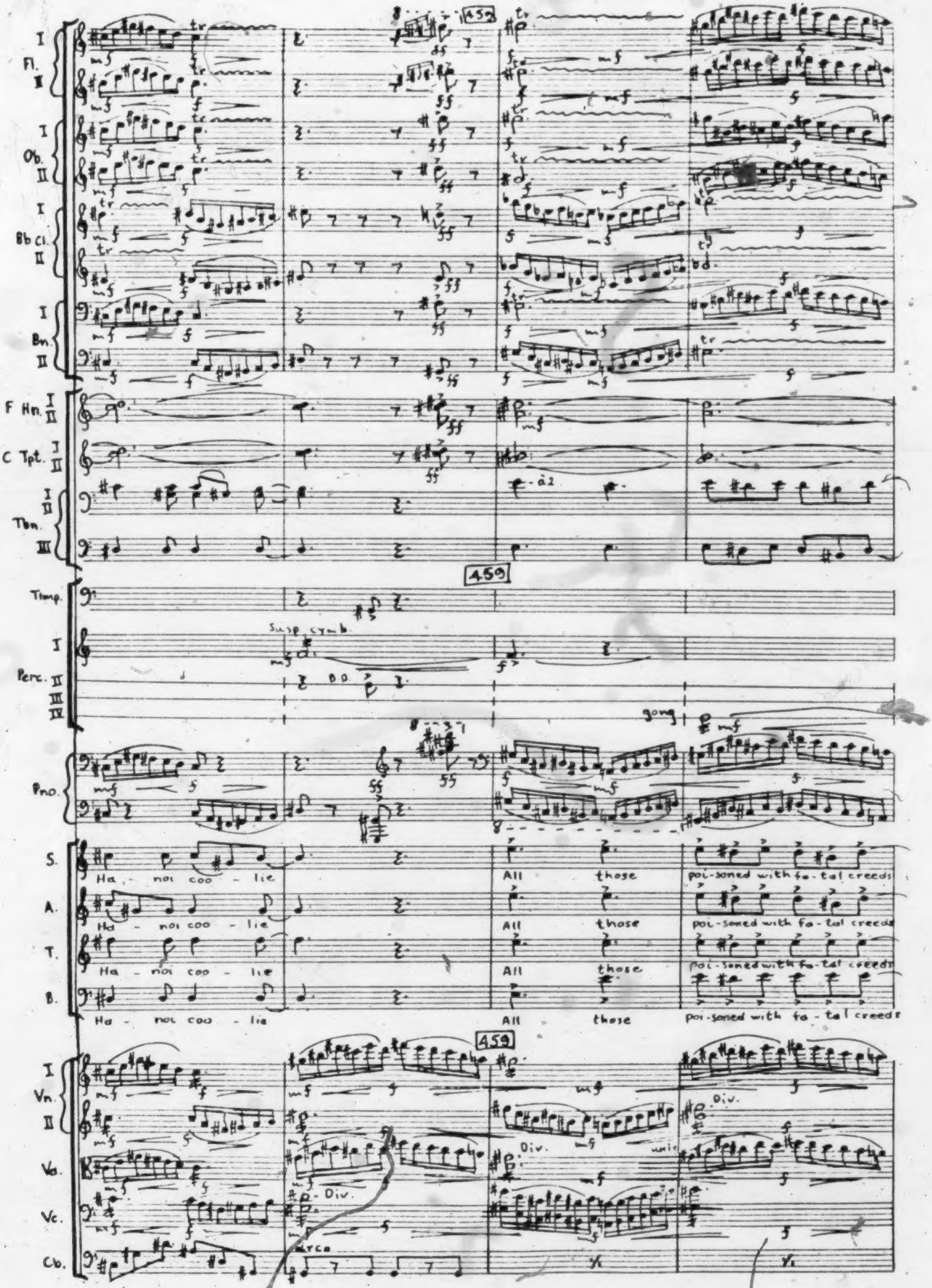

I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
Xyl.
Perc. I II III IV
SD
Cymb
BD
Pno.
S.
your face full of fear and suf-fer-ing
Stand up and shout
A.
your face full of fear and suf-fer-ing
Stand up and shout
T.
your face full of fear and suf-fer-ing
Stand up and shout
B.
your face full of fear and suf-fer-ing
Stand up and shout
I Vn. II
Va.
Vc.
Cb.
6
8

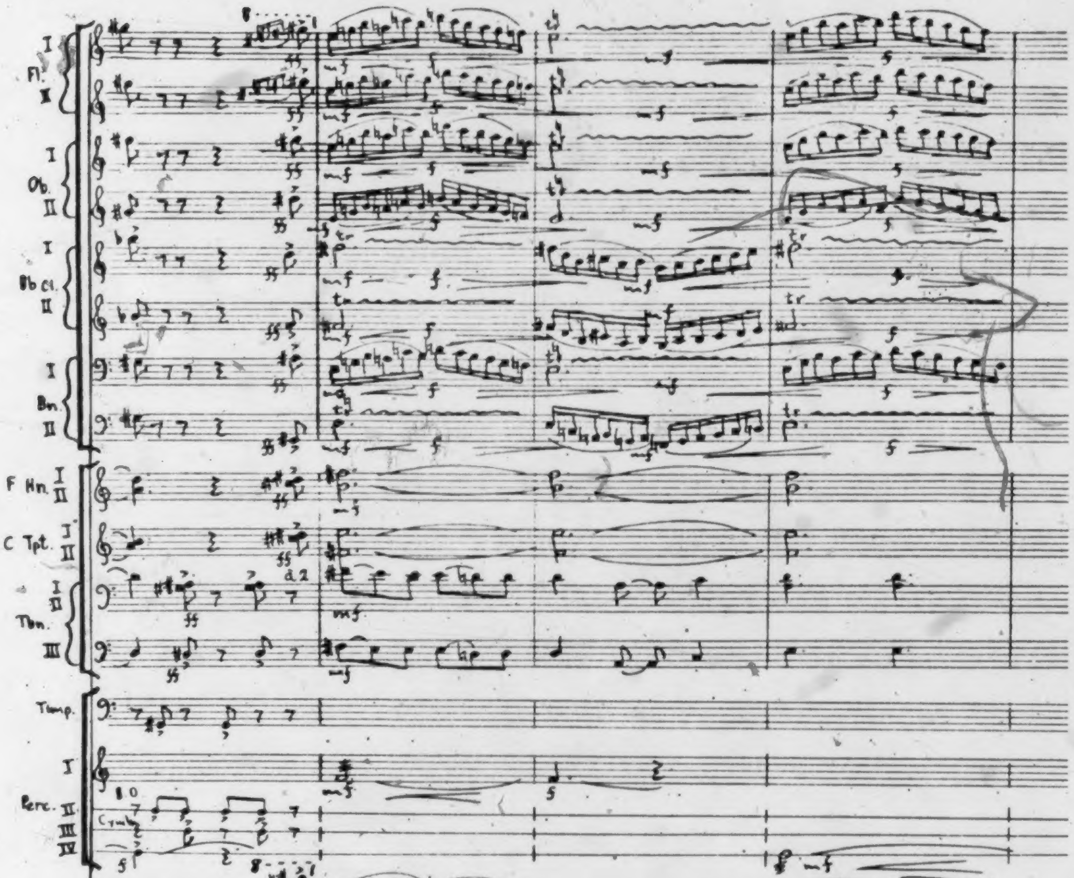

♩. = ♩.
445
Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bn. I
Bn. II
F Hn. I II
C Tpt. I II
Tbn. I II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
S.
A.
T.
B.
Vn. I
Vn. II
Va.
Vc.
Cb.
tr
ff
f
mf
mp
(gong)
NO!
pizz.

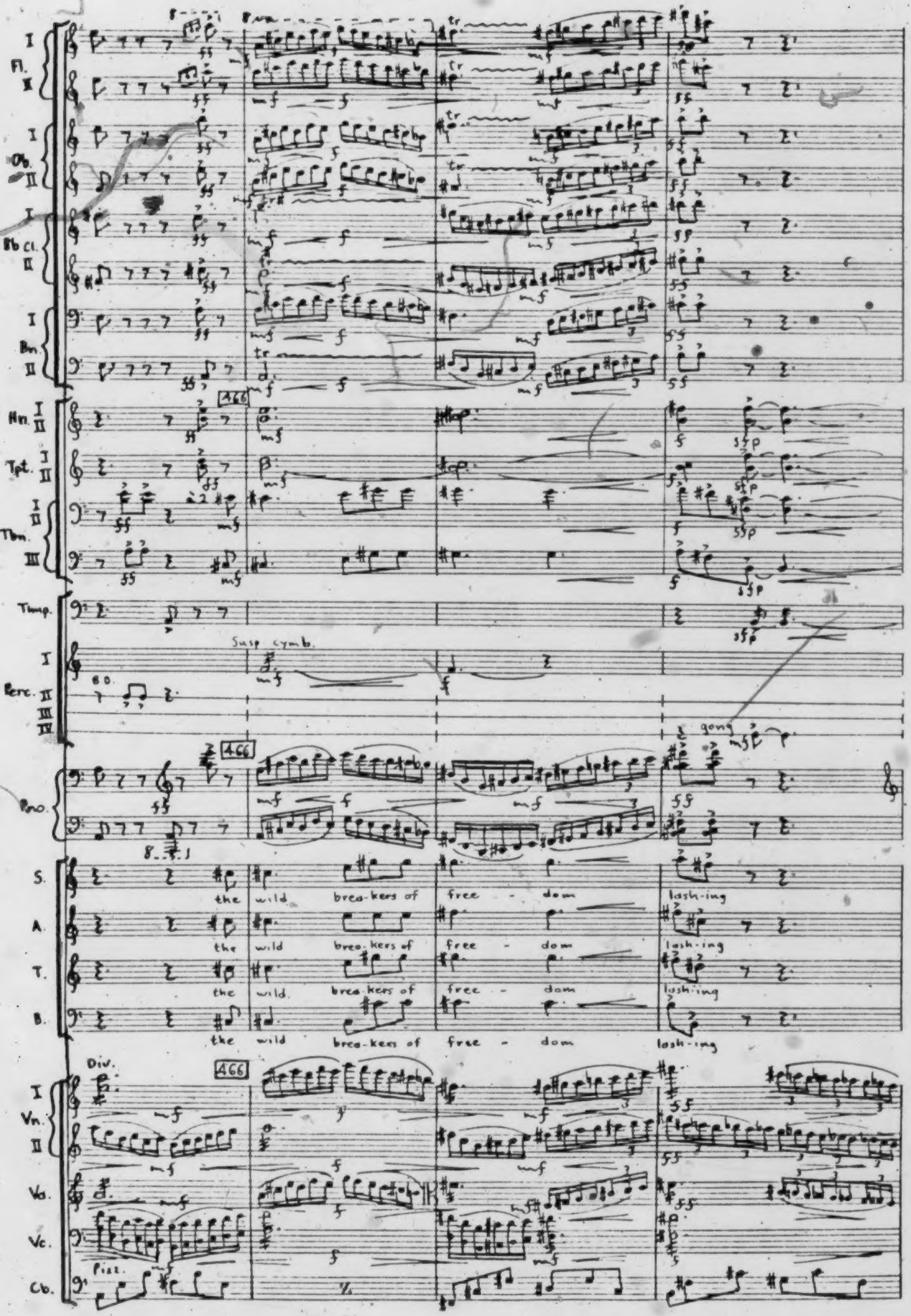

8. Waves
Fl. I II
Ob. I II
Bb Cl. I II
Bn. I II
IMPASSIONED
F Hn. I II
C Tpt. I II
Tbn. I II III
a2
8. Waves. IMPASSIONED
Timp.
Susp. Cymb.
Perc. I II III IV
gong
Pno.
IMPASSIONED
S.
A.
T.
B.
The wild breakers of free - dom
8. Waves. IMPASSIONED
Vn. I II
Va.
Vc.
Cb.
Div.

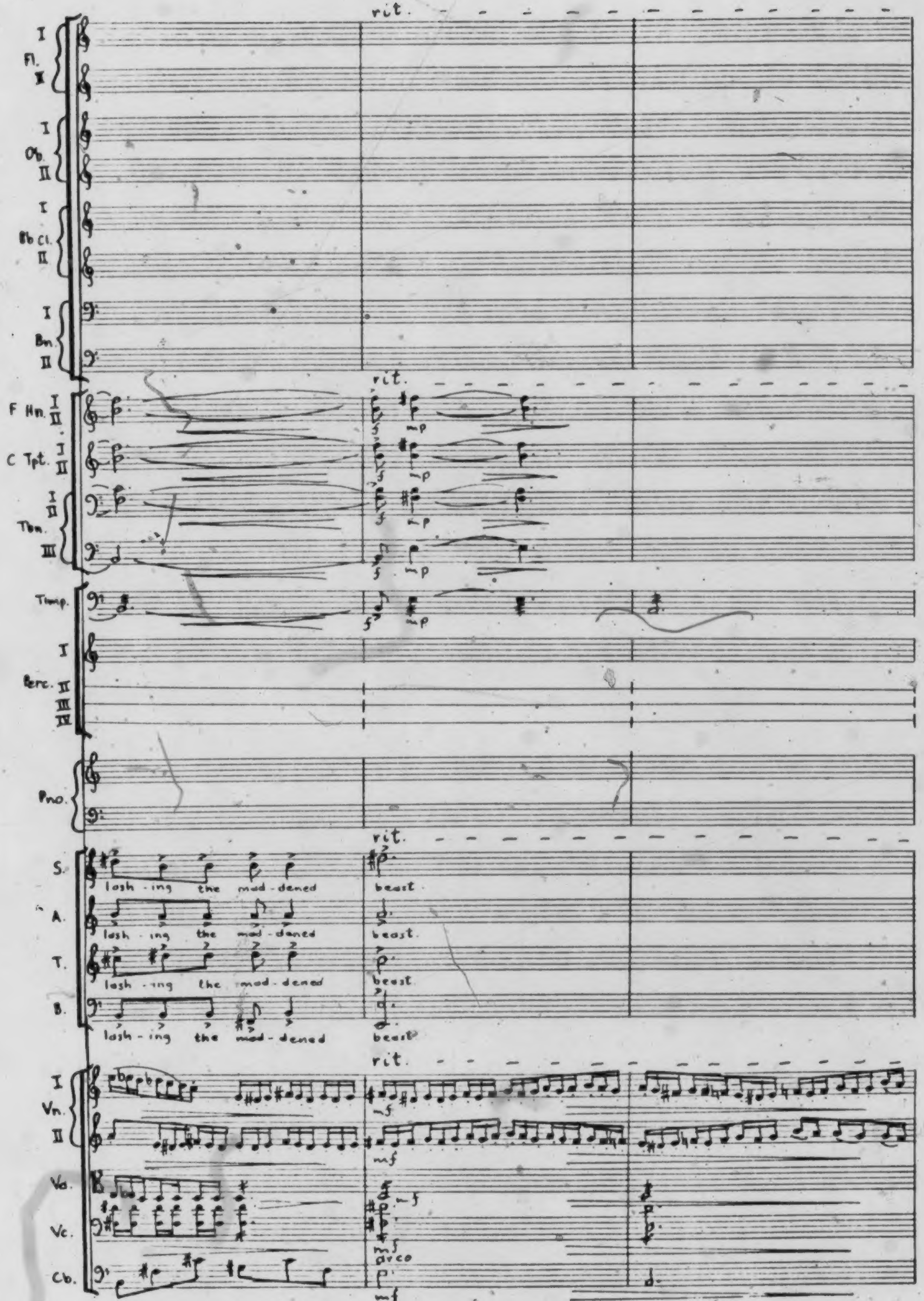

I
Fl.
II
I
Ob.
II
I
Bb Cl.
II
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
B → C
I
Perc. II
III
IV
B.D.
Pno.
S.
A.
T.
B.
Lash, lash, lash the mad-dened beast
I
Vn.
II
Va.
Vc.
Cb.
tr
a 2
mf
f
ff

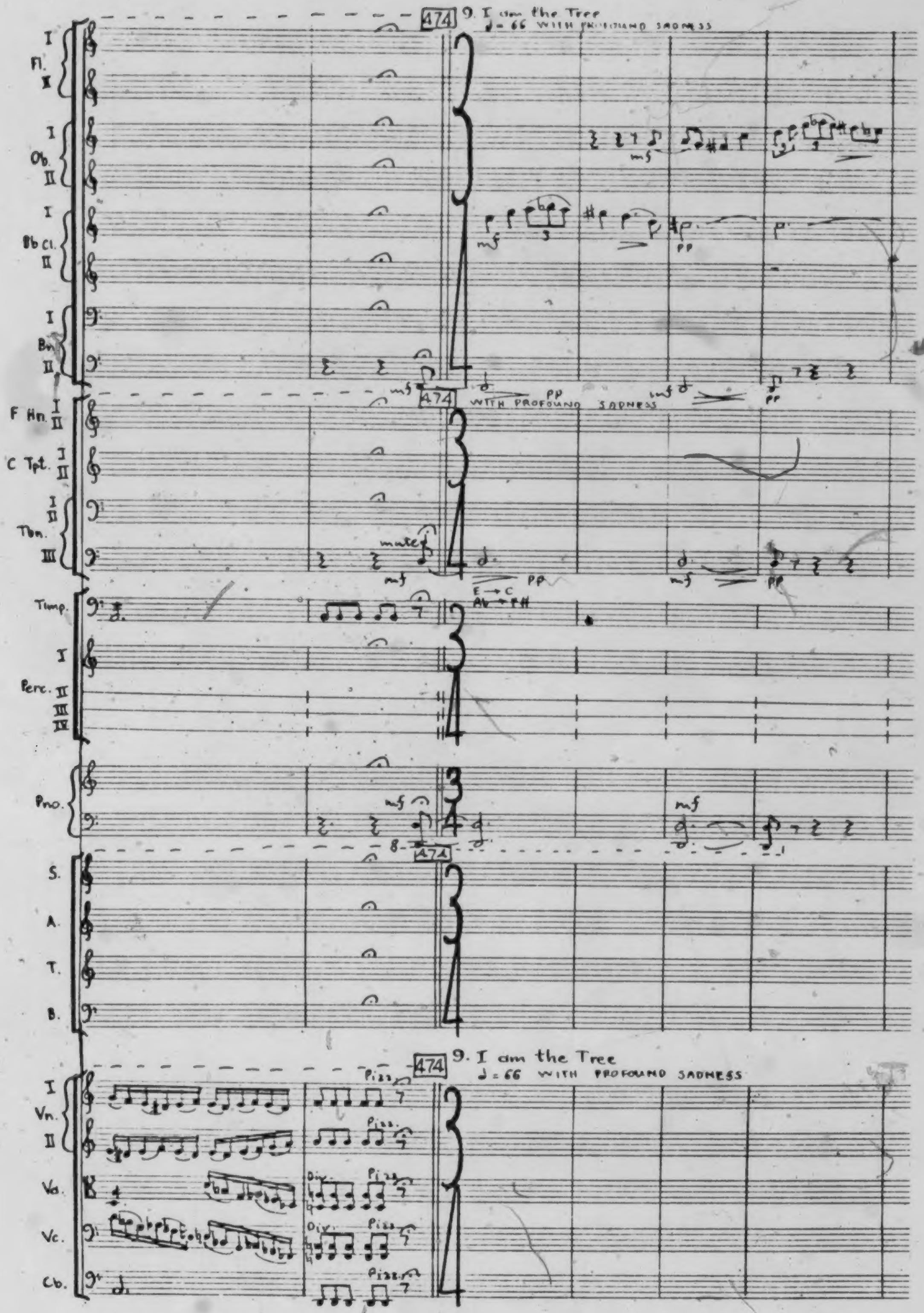

454
Fl. I II
Ob. I II
Bb cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
C→B
Perc. I II III IV
Pno.
S.
A.
T.
B.
From yes-ter-day's slave springs a sol-dier, the Su-ez do-cker, the
Vn. I II
Va.
Vc.
Cb.
tr
mf
f
ff

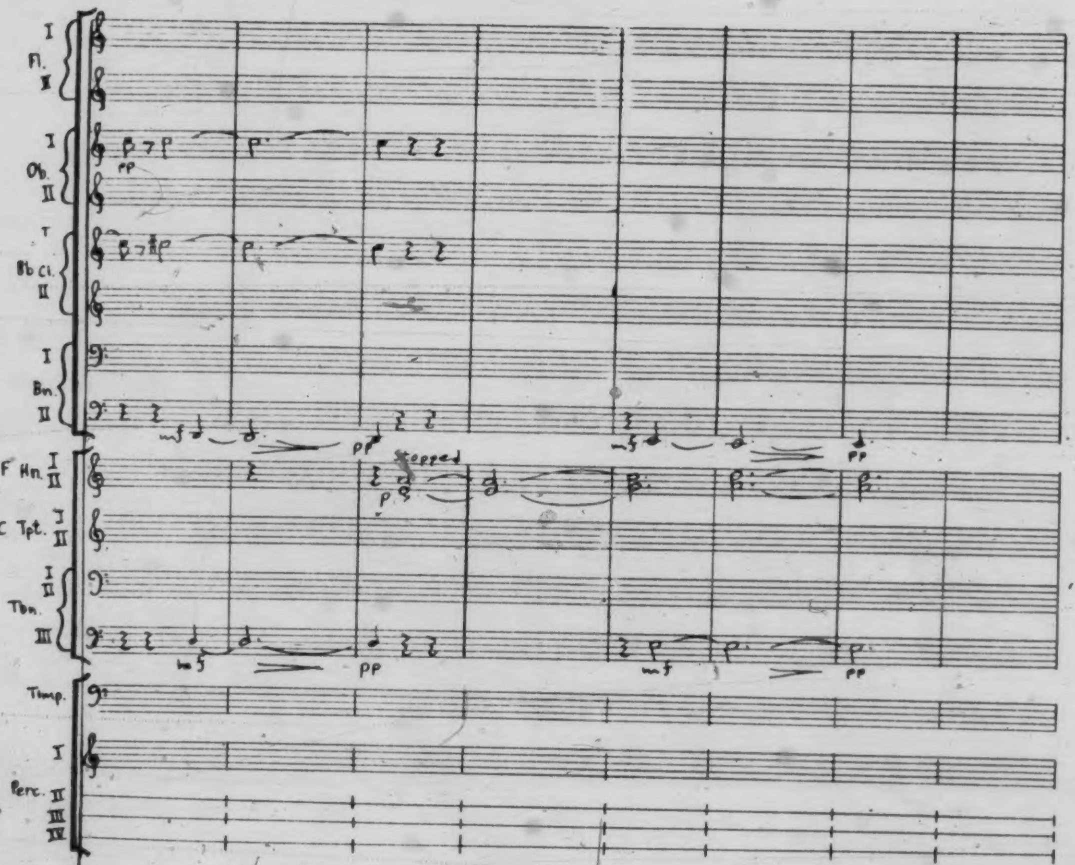

459
Fl. I
II
Ob. I
II
Bb Cl. I
II
Bn. I
II
F Hn. I II
C Tpt. I II
Tbn. I II
III
à 2
Timp.
Perc. I
II
III
IV
Susp. cymb.
gong
Pno.
S.
A.
T.
B.
Ha - noi coo - lie
All those
poi-soned with fa-tal creeds
Vn. I
II
Va.
Vc.
Cb.
Div.
unis
arco

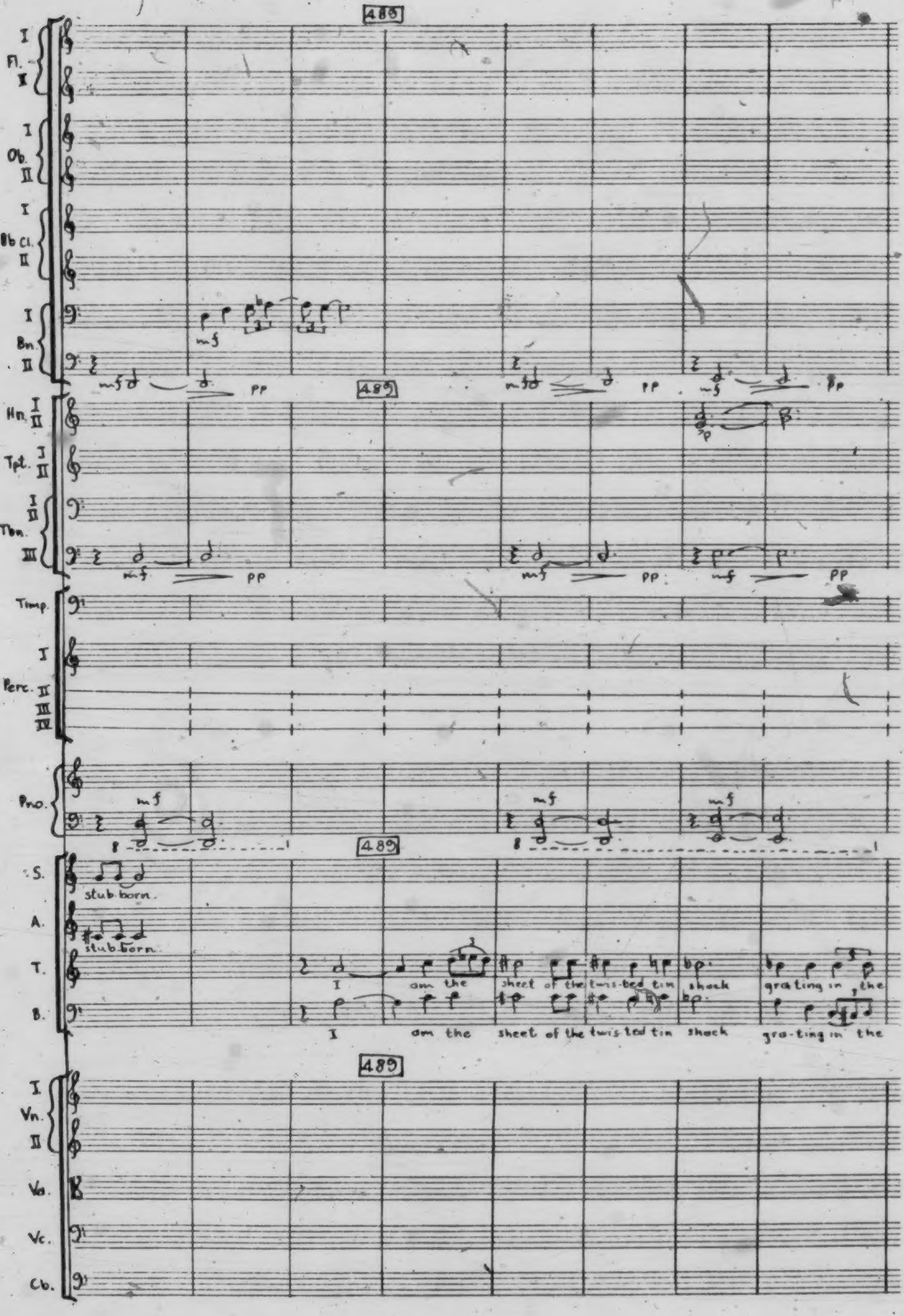

I Fl. II
I Ob. II
I B♭ Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Cymb.
Pno.
S.
Fling their huge song into the breakers
A.
Fling their huge song into the breakers
T.
Fling their huge song into the breakers
B.
Fling their huge song into the breakers
I Vn. II
Div.
Va.
Vc.
Cb.

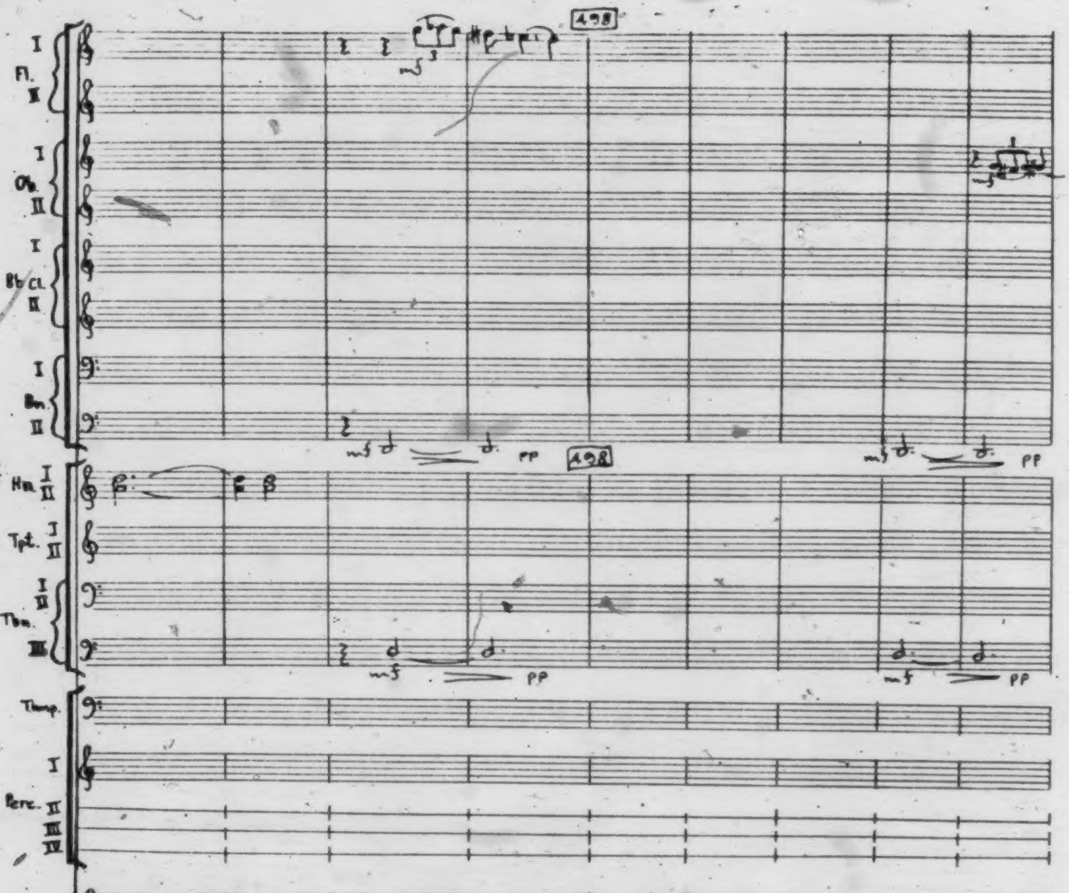

Fl. I
II
Ob. I
II
B♭ Cl. I
II
Bn. I
II
F Hn. I II
C Tpt. I II
Tbn. I II
III
Timp.
Perc. I
II
III
IV
Pno.
S.
A.
T.
B.
Vn. I
II
Va.
Vc.
Cb.
466
Susp. cymb.
B.D.
gong
Div.
Pizz.
tr
8va
the wild brea-kers of free - dom lash-ing
the wild brea-kers of free - dom lash-ing
the wild brea-kers of free - dom lash-ing
the wild brea-kers of free - dom lash-ing

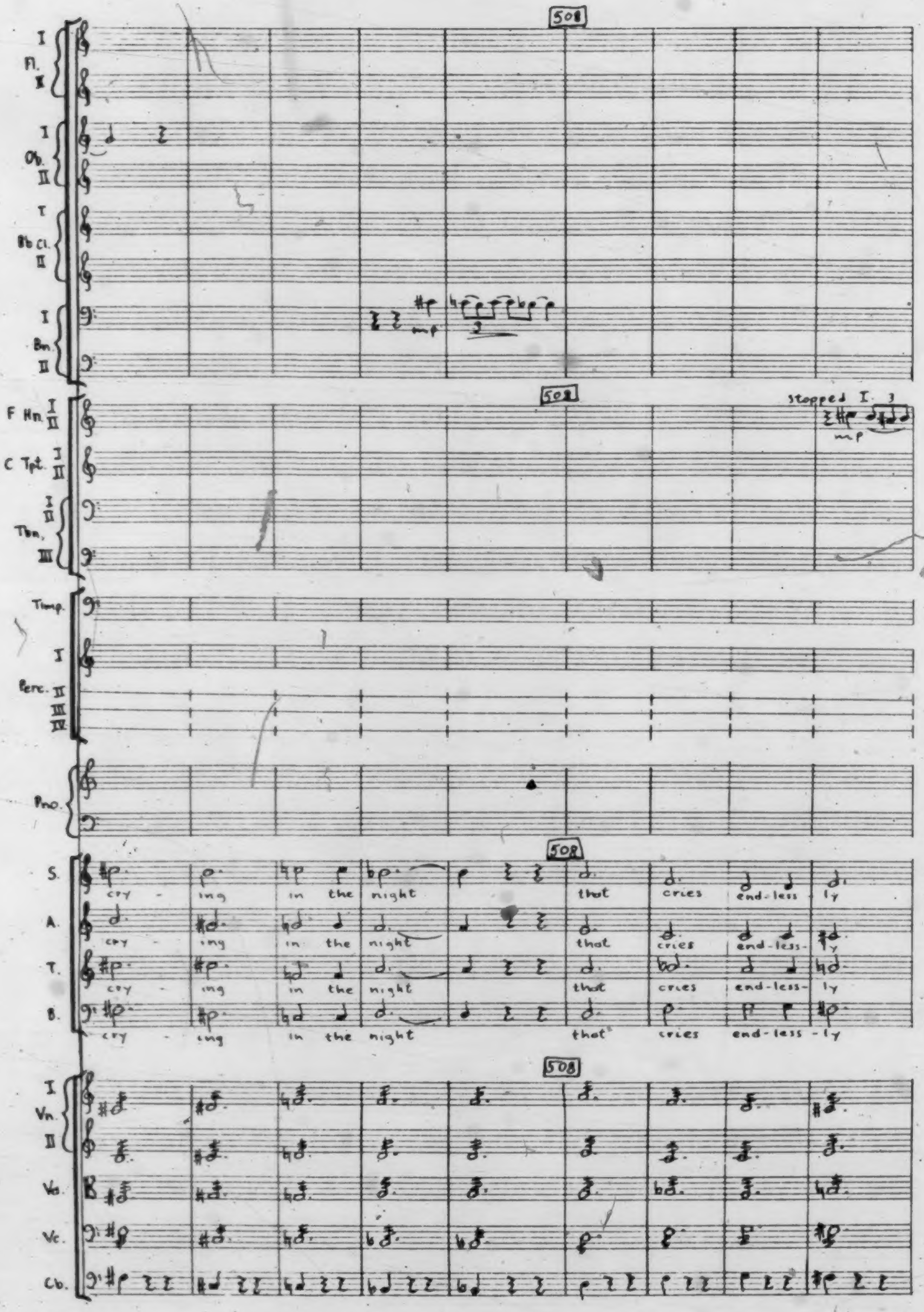

rit.
I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
rit.
F Hn. I II
C Tpt. I II
I II Tbn. III
f
mp
Timp.
I
Perc. II III IV
Pno.
rit.
S.
lash - ing the mad - dened beast.
A.
lash - ing the mad - dened beast.
T.
lash - ing the mad - dened beast.
B.
lash - ing the mad - dened beast.
rit.
I Vn. II
mf
Va.
Vc.
mf
arco
Cb.
mf

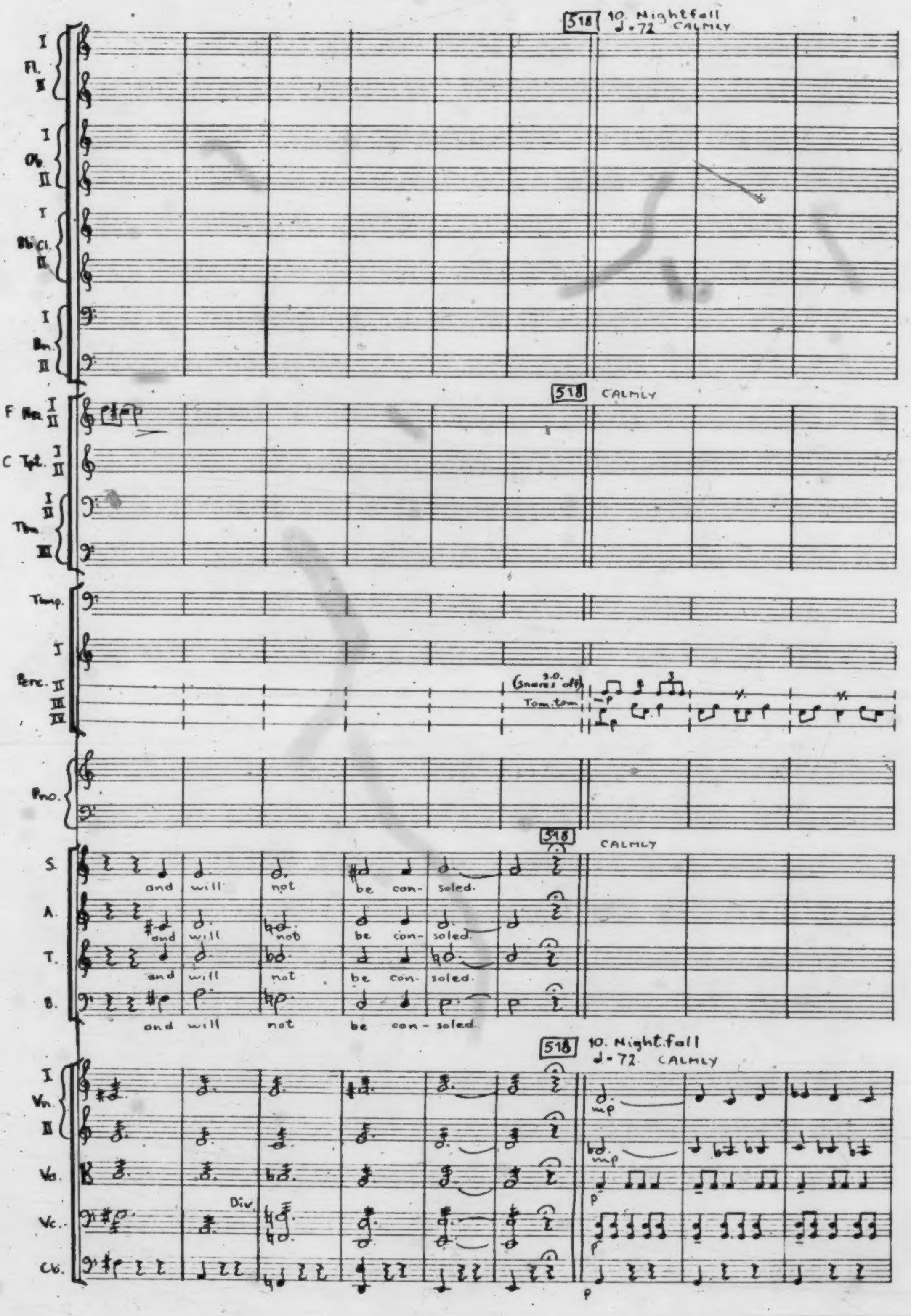

474
9. I am the Tree
♩= 66 WITH PROFOUND SADNESS
Fl. I II
Ob. I II
B♭ Cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
Vn. I II
Va.
Vc.
Cb.
mf
pp
mute
E → C
A♭ → F♯
8
Div.
Pizz.

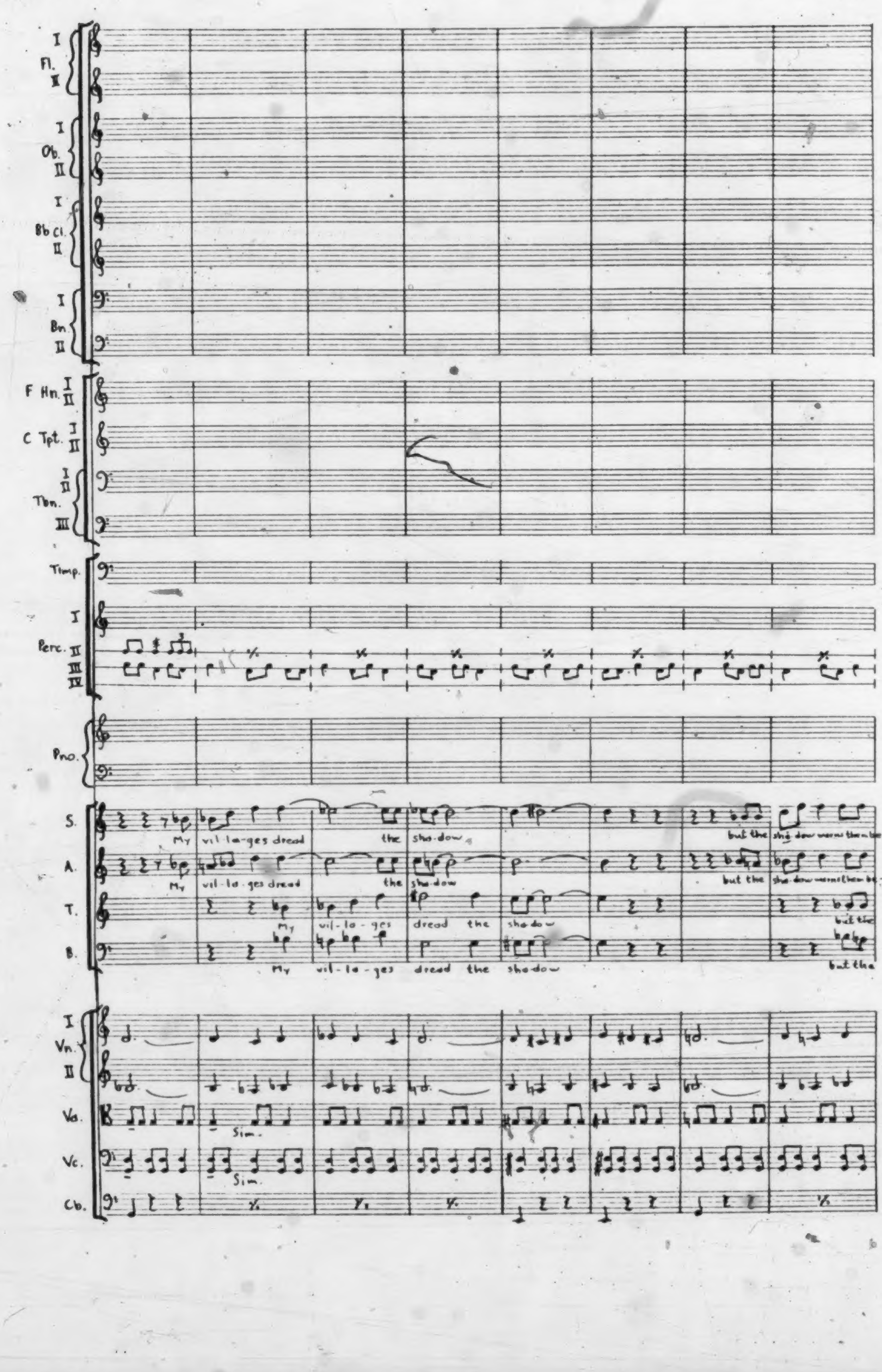

I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
S.
A.
T.
B.
I Vn. II
Va.
Vc.
Cb.
pp
mf
pp
stopped
p
pp
8
I am the tree creaking in the wind outside in the night twisted and
I am the tree creaking in the wind outside in the night twisted and
3

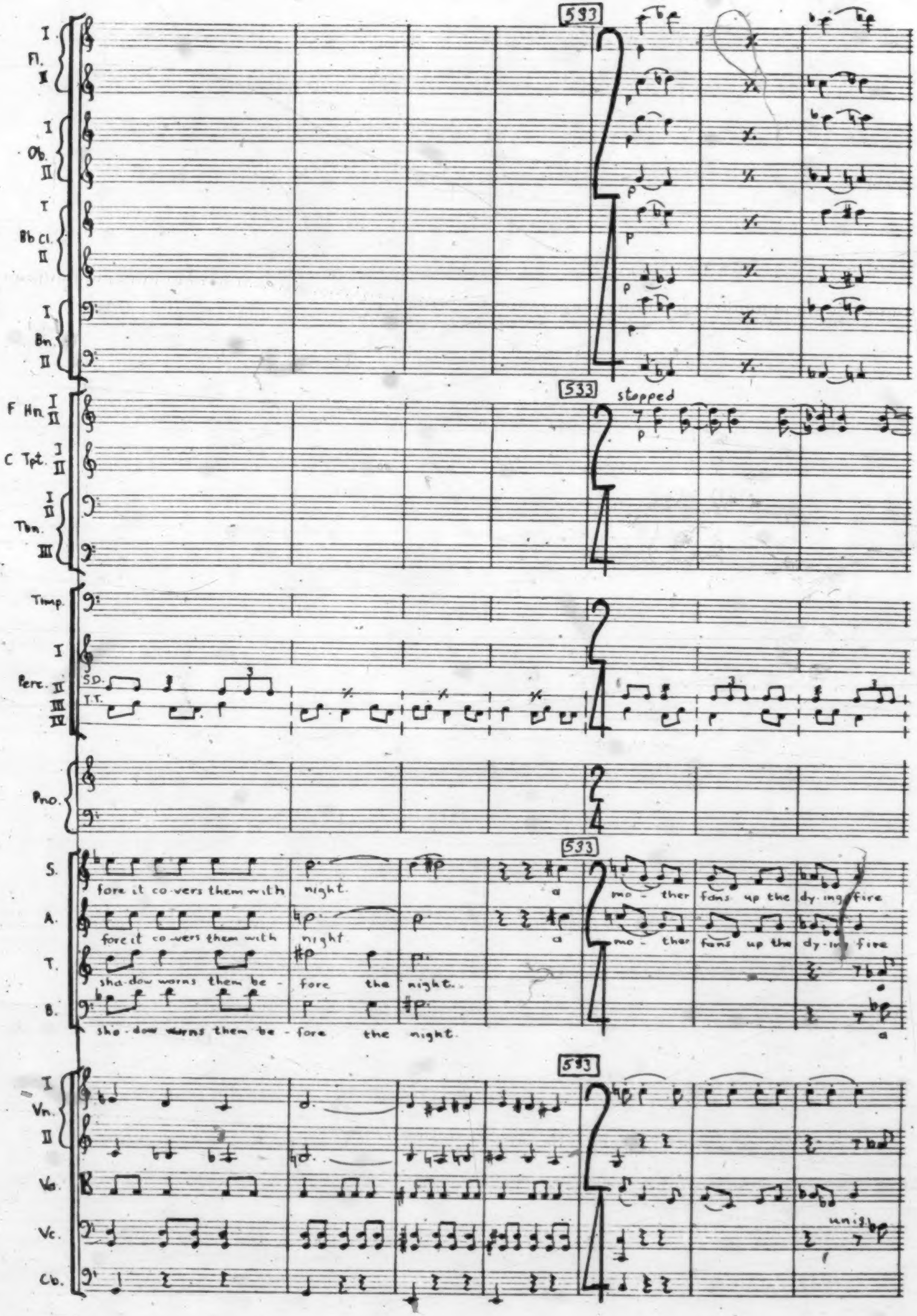

489
I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
mf
pp
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
Pno.
8
S.
stub-born
A.
stub-born
T.
I am the sheet of the twis-ted tin shack grating in the
B.
I am the sheet of the twis-ted tin shack gra-ting in the
I Vn. II
Va.
Vc.
Cb.

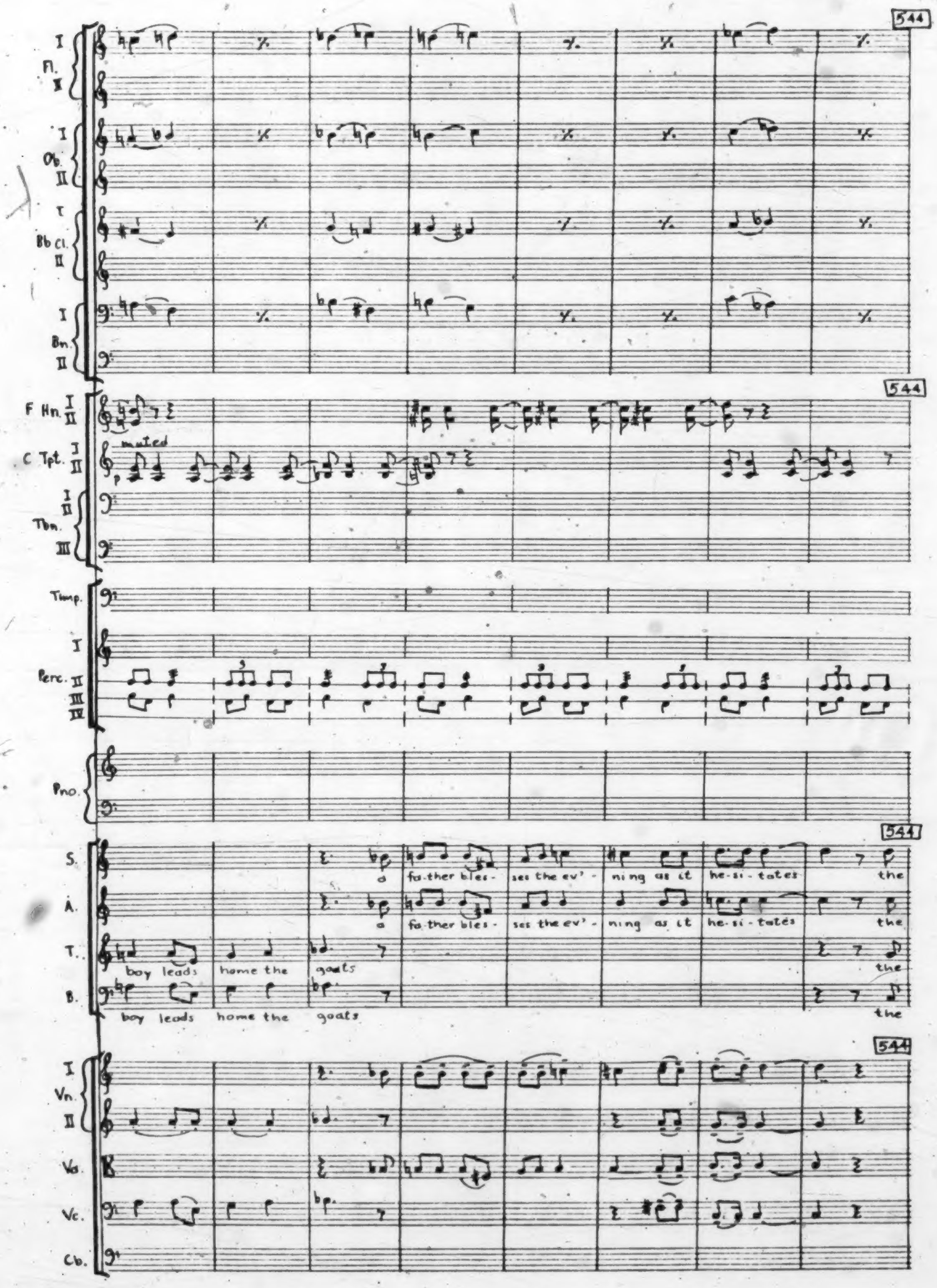

498
Fl. I II
Ob. I II
Bb Cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
Pno.
S.
A.
T.
B.
Vn. I II
Va.
Vc.
Cb.
mf
pp
mp
ppp
pizz
wind in a shrill, sad pro-test.
I am the voice


508
I
Fl.
II
I
Ob.
II
I
Bb Cl.
II
I
Bn.
II
mp
3
F Hn. I II
C Tpt. I II
I II
Tbn.
III
stopped I. 3
mp
Timp.
I
Perc. II
III
IV
Pno.
S.
cry - ing in the night that cries end - less - ly
A.
cry - ing in the night that cries end - less - ly
T.
cry - ing in the night that cries end - less - ly
B.
cry - ing in the night that cries end - less - ly
I
Vn.
II
Va.
Vc.
Cb.

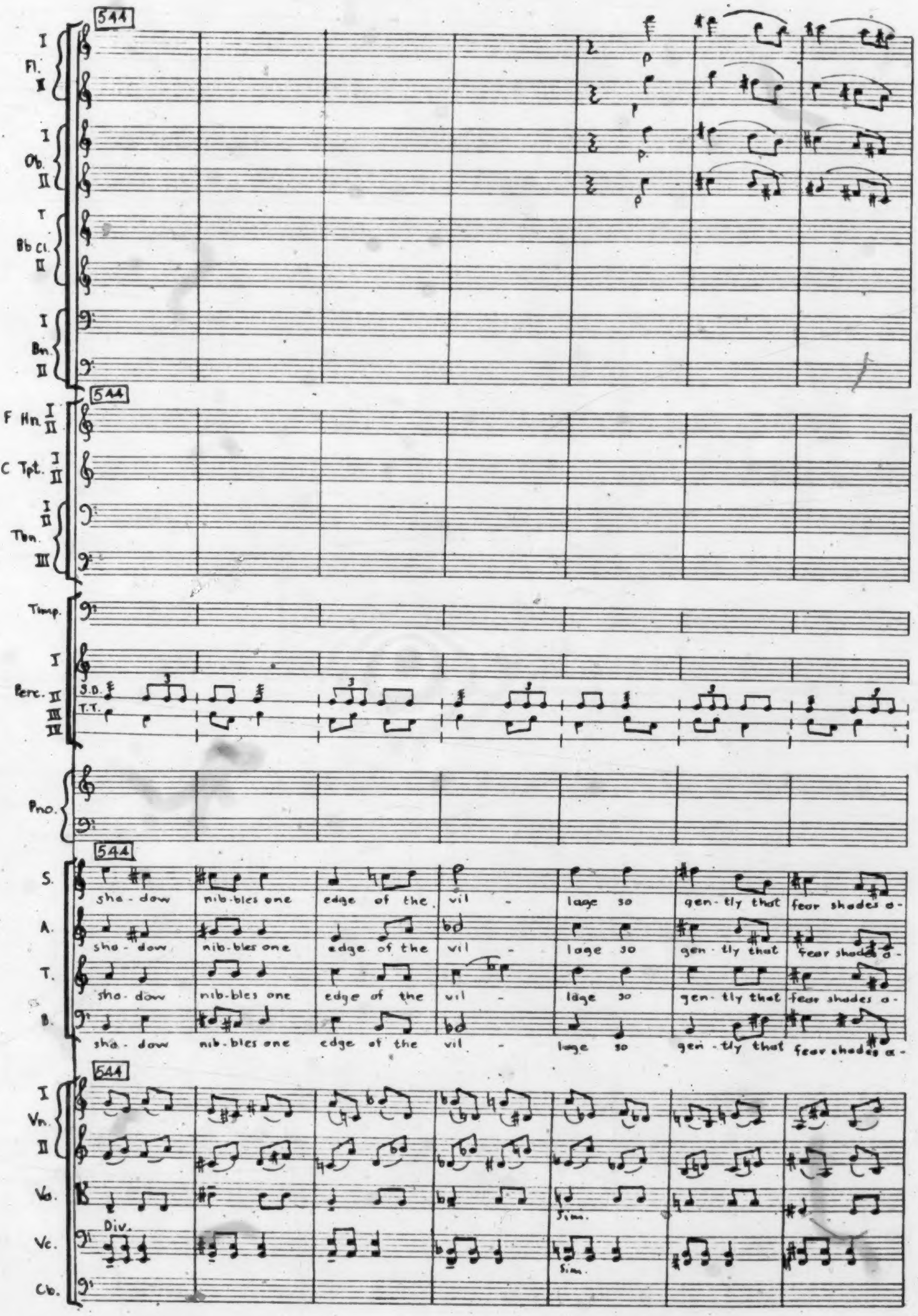

518
10. Nightfall
♩= 72 CALMLY
I Fl. II
I Ob. II
I B♭ Cl. II
I Bn. II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
(Snares off)
S.D.
Tom-tom
mp
p
Pno.
S. A. T. B.
and will not be con- soled.
Vn. I II
Va.
Vc.
Cb.
Div.
mp
p

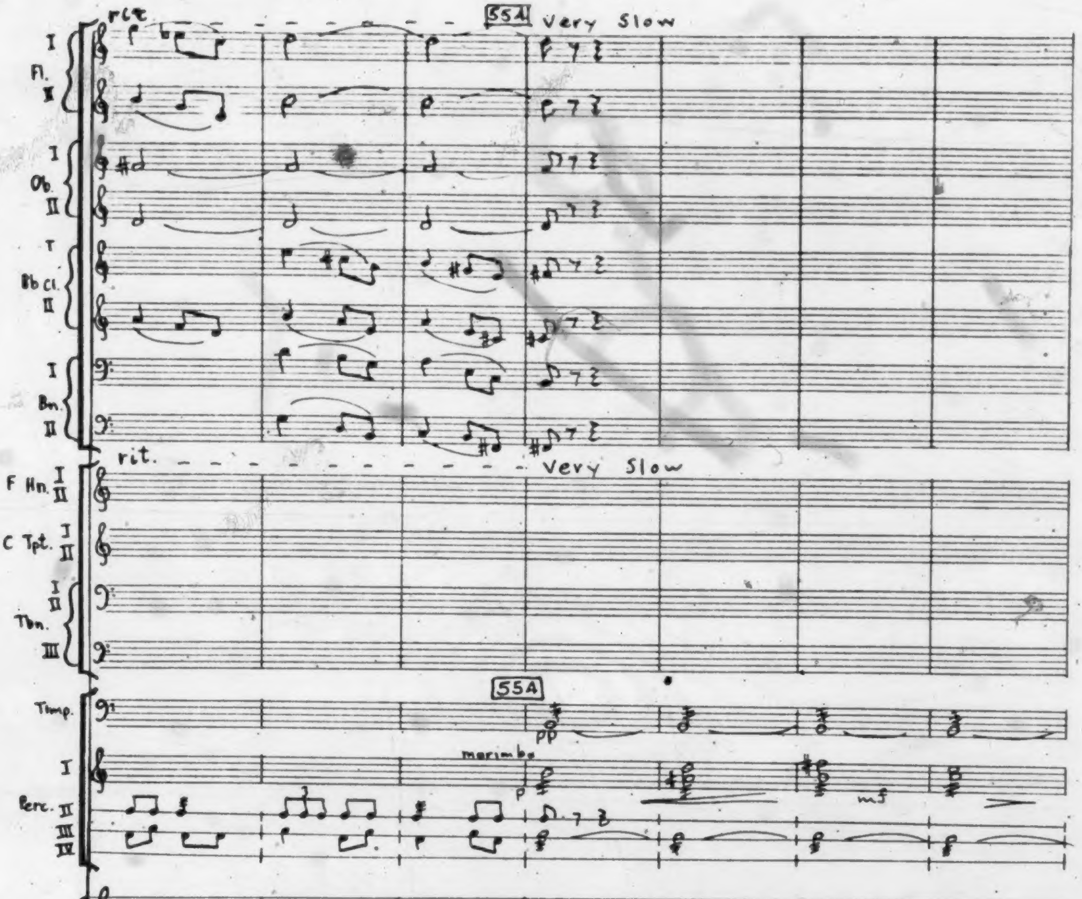

I
Fl.
II
I
Ob.
II
I
Bb Cl.
II
I
Bn.
II
F Hn. I II
C Tpt. I II
I II
Tbn.
III
Timp.
I
Perc. II
III
IV
Pno.
S.
My vil-la-ges dread the sha-dow
but the sha-dow warms them be-
A.
My vil-la-ges dread the sha-dow
but the sha-dow warms them be-
T.
My vil-la-ges dread the sha-dow
but the
B.
My vil-la-ges dread the sha-dow
but the
I
Vn.
II
Va.
Sim.
Vc.
Sim.
Cb.

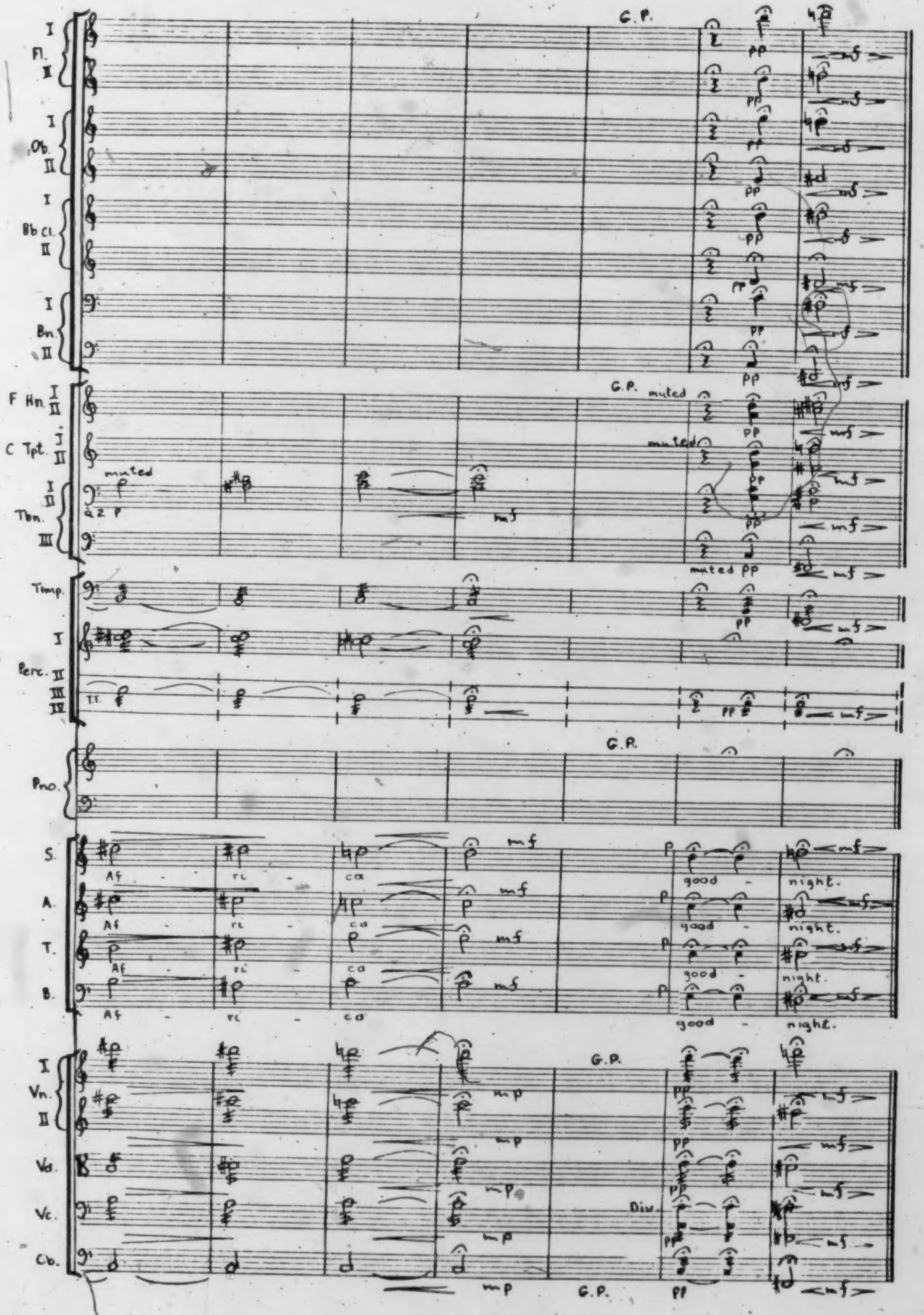

533
I
Fl.
II
I
Ob.
II
I
Bb Cl.
II
I
Bn.
II
p
F Hn. I II
stopped
C Tpt. I II
I II
Tbn.
III
Tmp.
I
Perc. II
III
IV
S.D.
T.T.
3
Pno.
S.
fore it co-vers them with night. a mo-ther fans up the dy-ing fire
A.
fore it co-vers them with night. a mo-ther fans up the dy-ing fire
T.
sha-dow warns them be-fore the night.
B.
sha-dow warns them be-fore the night. a
I
Vn.
II
Va.
Vc.
unis.
Cb.
2
4


544
Fl. I
Fl. II
Ob. I
Ob. II
Bb Cl. I
Bb Cl. II
Bn. I
Bn. II
F Hn. I II
C Tpt. I II
muted
p
Tbn. I II
Tbn. III
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
S.
a father bles- ses the ev'- ning as it he- si- tates the
A.
a father bles- ses the ev'- ning as it he- si- tates the
T.
boy leads home the goats the
B.
boy leads home the goats the
Vn. I
Vn. II
Va.
Vc.
Cb.

9


544
I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
p
F Hn. I II
C Tpt. I II
I II Tbn. III
Timp.
I Perc. II III IV
S.D.
T.T.
3
Pno.
S. A. T. B.
sha - dow nib - bles one edge of the vil - lage so gen - tly that fear shades a -
I Vn. II
Va.
Vc.
Div.
Sim.
Cb.


rit.
55A
Very Slow
Fl. I II
Ob. I II
Bb Cl. I II
Bn. I II
F Hn. I II
C Tpt. I II
Tbn. I II III
Timp.
Perc. I II III IV
marimba
pp
p
mf
Pno.
S.
A.
T.
B.
mp
way.
Vil - la - ges of
Vn. I II
Va.
Vc.
Cb.


G.P.
I Fl. II
I Ob. II
I Bb Cl. II
I Bn. II
pp
mf
G.P. muted
F Hn. I II
C Tpt. I II
muted
I II Tbn. III
muted
à 2 p
mf
muted pp
Timp.
Perc. I II III IV
T.T.
G.P.
Pno.
S.
A.
T.
B.
Af - ri - ca
mf
p
good - night.
I Vn. II
Vd.
Vc.
Cb.
G.P.
mp
pp
Div.
mf